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M USICAL events of greater or lesser importance are already so crowding upon each other that it is very nearly impossible to take care of all of them, and thus I have to confine myself on many occasions to "covering" such concerts, or at least portions of them, that seem of interest to the readers of this paper.

The Joachim Quartet organization has lost none of its old and strong hold upon the Berlin musical public, among whom the American element, passing as well as

resident, is well represented.

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The first chamber music soirée of this season, a week ago to-day, found the old Singakademie crowded to the last place—podium, boxes, gallery and all—and the applause as well as close attention bestowed by the audience was commensurate with the efforts of the four artists. The constitution of the quartet has undergone an important change in the substitution of Prof. Carl Halir on the second violin stand for Prof. Johannes Kruse, who has gone to England. Kruse, excellent musician and violinist though he be, was in the quartet nothing but the reflection of Joachim, showing absolutely no individuality or backbone; he was, if anything, too discreet, and even in places where the second fiddle assumes soloistic command, Kruse entirely subordinated himself to Joachim's overpowering influence.

In this respect Halir, who is of stronger artistic fibre than his predecessor, proved a noticeable improvement. Without once obtruding his personality where the spirit of the work did not call for it, or without in the slightest degree protruding from the matchless perfection of ensemble to which we have become accustomed in the Joachim Quartet organization, Halir's tone, which is so much more substantial than Kruse's sweet, but effeminate one, and Halir's sweeping bowing made themselves felt all through the evening. He was the co-ordinate but not the subordinate of Joachim, and that is the way it ought

to be.

The program, as usual on the first night of the season, showed the names of the three giants of the string quartet, Haydn, Mozart and Beethoven. Of Haydn a quartet in C major, Mozart's D minor and Beethoven's immortal C sharp minor was performed. I heard only the last half of the program, of which the Mozart Minuet was a perfect gem of graceful reproduction and was vociferously applauded, while the Joachim Quartet's reading of the last and greatest of Beethoven's string quartets has become world renowned.

I spent the early part of the evening in Bechstein Saal, where a hitherto unknown artist to me, Mr. Frederick Dawson, gave the first of his two proposed piano recitals. I am always a trifle suspicious when there is a question of an English musician, for "in spite of all temptations" I cannot but stick to my often pronounced and variously tested conviction that England is not a musical nation. Mr. Dawson, however, comes very near to being one of the rare exceptions that go to prove the rule. He has at least a fairly musical individuality and he plays with abundant vigor of conception as well as of touch. The technic seems sufficient, but hardly more than that, and it is neither a brilliant nor an equally developed one. Occasional overuse of the loud pedal disturbed me in the Bach A minor fugue and in the final movement of the Waldstein, but less so in the "Les Adieux" sonata, which was the best interpreted work I had a chance to listen to.

Weingartner gave us on Monday night at the second symphony evening of the Royal Orchestra Liszt's "Faust" symphony. I have become reconciled to the second Satz, the Gretchen movement of this prolix work, for this andante contains some very great beauties; the Mephistopheles scherzo is interesting also, through the grotesque twisting of the themes from the two preceding movements, but the first allegro, the so-called "Faust" movement, will ever remain an insoluble and indigestible riddle to me. The notes of the augmented triad as main motive and sole musical inspiration of an entire symphonic movement that lasts nearly half an hour is something that only an unmitigated Lisztianer can by any stretch of the

imagination call music. The final male chorus, a setting of the closing words from Goethe's chef d'œuvre, is also not a great inspiration, but the short tenor solo in it is rather lofty in idea and surely effective, if it is well sung. This was not the case, however, last Monday night when Herr Ernst Kraus from the Royal Opera was the soloist. He sang carefully, but came near breaking on his high A nevertheless.

Weingartner conducted the symphony with intelligence and brilliancy, but his reading seemed hardly as inspired or nearly as convincing as when he first produced the work here five years ago. The enraged Lisztianers are gradually finding out their mistake and are recalling their evil ways. Ten or fifteen years hence you will hardly see the name of Liszt on a concert program, except in the case of some of his transcriptions and a few of his original piano pieces. The past decade has already proved the correctness of this estimate, for while ten years ago the symphony program still teemed with the name of Liszt, his symphonic poems and symphonies are now put on occasionally and more rarely from year to year.

The "Faust" symphony was preceded by Gluck's simple and yet so powerful and dramatic "Alceste" overture in D minor. Someone had put clarinets into the score, which are not contained in the original, and I cannot say that the addition sounded like an improvement upon the

original.

Beethoven's second symphony formed the closing portion of the program. The next concert win pring Mendelssohn's "Meeresstille" and "Glückliche Fahrt" overture, the fourth symphony (F minor), by Tschaikowsky, and in chronological order Beethoven's "Eroica" symphony.

It seems almost like an irony of fate that while the gifted composer of so many new Gesaenge, Hugo Wolf, is in the clutches of mental aberration and is confined to an asylum, the society founded upon his name should give a successful Lieder Abend with a program made upentirely of his works. Happily the first and extremely gloomy reports about Hugo Wolf's insanity seem to be exaggerated, and I learn from the best informed authority, the president of the Hugo Wolf Verein, that hopes are now retained of the composer's gradual restoration to reason. May Providence grant that it be so, for in these days of decadence a strong and original mind like that of Wolf, a man who really can compose a new song, cannot well be spared. What makes the case all the more sad and irritating to reflect upon is the fact that the mental breakdown of Wolf was hastened on through the weakness of his physical condition, superinduced by hunger and the many privations he had to undergo in his younger days. What is glory and money to him now, when he is confined to an asylum?

Thirty of Hugo Wolf's Gesaenge were sung at the Singakademie last Monday night by our charming and so intensely musical Royal Court Opera singer Frau Emilie Herzog, soprano, and by the Mecklenburg Grand Ducal Court Opera tenor Herr Karl Lang. Not all of these songs are of equally high value, but some are transcendentally beautiful, and in point of recherché harmonization and real originality of ideas Hugo Wolf's Lieder are worthy the interest of all cultivated and musical vocalists. Only such, however, should attempt to sing these difficult and frequently quite bizarre inspirations, Wolf's settings to Goethe, Heyse, Geibel, Moericke, Heine, Byron, Kerner, Eichendorff and Reinick poems. Half a dozen of these Lieder were redemanded by the audience. They all were exquisitely accompanied upon a superb Steinway concert grand by Herr Paul Mueller, the organizer, life and soul of the Berlin Hugo Wolf Society.

- Ludwig Strakosch, a member of the celebrated Strakosch family and of the Wiesbaden Court Opera personnel, gave a ballad and song recital in Bechstein Hall. He has a sonorous and responsive baritone voice and he pronounces exceedingly well; his manner and style of delivery, however, having something operatic and theatrical, which is not over desirable on the concert platform. Still Herr Strakosch is a thoroughly interesting singer. His selections consisted of Loewe ballads, Hugo Brückler's not yet sufficiently appreciated "Trumpeter von Saeckingen" Lieder and well-known songs by Schubert, Brahms and Rubinstein.

Miss Margarethe Baginsky, who was heard at the Singakademie in a concert of her own on the same evening, is a young violinist and pupil of Professor Zajic. She has many qualities that will enable her to become an excellent artist some day, but at present her technic is not yet so firmly developed that she could play the final movement of the Bruch G minor concerto with any degree of virtuosity or even the necessary assurance.

wirtuosity or even the necessary assurance.

Miss Lina Coën, of Paris, whom I heard in the final movement of Rubinstein's G major sonata for piano and violin and alone in Chopin's F sharp major prelude and F minor ballad, has no technic whatsoever, and it was an

impudence for her to appear before a public as a concert pianist.

"All Coons Look Alike to Me" the American song has it, but I sincerely trust that not all Coens play alike.

Outside of the Joachim Quartet soirée we have had some more chamber music this week, of which the Hollaender quartet first evening was not at all the least interesting.

The proceedings opened with a fluent and well shaded performance of one of Mozart's rarely heard quartets for flute and strings. The D major one with the beautiful short adagio in B minor was played, royal chamber virtuoso Emil Prill giving the flute part with great purity and sweetness of tone. In this movement the strings have merely a pizzicato accompaniment part, but also in the two outer movements they are hardly treated on a par with the flute, and the quartet therefore creates more the impression of a flute concerto with string accompaniment than that of a homogeneous quartet. Moreover, even with the most careful playing and most agreeable of tone production, the flute does not thoroughly amalgamate with the other instruments, and hence the combination will always remain an incongruous one.

The quartet performed furthermore Beethoven's F major, op. 59, No. 1, string quartet, and in conjunction with Mr. Albert Eibenschütz the Brahms piano quartet.

These last two works I could not stay to listen to, as I had to hasten to the Singakademie to attend there Josef Hofmann's first piano recital.

This Klavier Abend was in so far of greater importance, as Hofmann will soon reappear in the United States. He has not been heard there since the days of his wonderful successes as a Wunderknabe. I must confess that I am quite curious to see what sort of an impression he will now make upon you. The one he succeeded in creating here in Berlin last Wednesday night was of a decidedly mixed nature. With the audience he scored a pronounced and really most emphatic success, which, at the close of the lengthy and trying program, culminated in the demand of three encores. With the critics Josef Hofmann, however, fared less favorably, for the leading ones find fault with his interpretations, which they deem manirir, studied, not natural, cold and I don't know what not.

In the case of the Beethoven A flat sonata, op. 110 (I did not hear the preceding D minor variations by Händel), I am of the same opinion as my Berlin confrères, and especially in the adagio the conception of Hofmann seemed stilted as well as overwrought, he paying closer attention to comparatively insignificant details than to the main thought, but the final fugue I liked very well. It was very broadly performed, and showed a tone volume and varied touch nuances which struck me as admirable, and which ought not to have escaped the notice of the Berlin critics. The same advantages and a marvelously equal technic he brought to bear upon the Chopin B flat minor sonata and the two smaller works by the same composer, the C sharp minor nocturne and the A flat waltz in double rhythm, which three numbers formed the second group of the program.

In the first section were still two of Mendelssohn's Lieder ohne Worte, of which the first one in A minor was divinely sung upon the piano; while I agree with the Berlin critics as to the mannerisms displayed in the so-called spinning song and the rigidity of rhythm in the Schubert-Liszt "Hungarian March."

Hofmann scored the greatest success with the third and final portion of his recital program, which contained Schumann's "Fabel and Inder Nacht," as well as a very complicated study for the left hand, by Josef Hofmann, Liszt's "Funerailles" and Rubinstein's Barcarolle in G minor and study "on false notes."

Putting the very highest standard of criticism upon the quondam wonderchild I think that his success was a deserved one, but his ripeness and repose, which sometimes make him seem almost cold and rigid, are startling in one of his age. It is almost incredible that so musical a personage as Josef Hofmann unquestionably is, should not display more temperament than he did at this recital. That he possesses it I doubt not for a moment; but he succeeded pretty well in hiding it, and it is not to be wondered at that the Berlin critics failed to discover his suppressed energy. What they ought to have commented upon at any rate is Josef Hofmann's wonderful touch and tone.

A most favorable, and in this instance unanimously enthusiastic, impression was created by Miss Betty Schwabe at a concert of her own, which she gave before a crowded and fashionable audience at the Singakademie on Thursday night.

Miss Schwabe is of prepossessing and sympathetic appearance upon the concert platform, and though she is still very young she may be said to be the most serious as well as the most important of the many pupils of Josef Joachim. The venerable and revered master has at vari-

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ous times taken occasion to speak of the young lady in the most flattering terms. Certain it is that none of those I ever heard came so near to Joachim's own and quite unexcelled reproduction of the Beethoven violin concerto as did Betty Schwabe last Thursday night. Some portions of the first, and especially the entire slow movement were played with a breadth and beauty of tone and nobility of interpretation, which together with the characteristic bowing of Joachim, could remind one only of the mas-ter himself. In the cadenzas, as well as in the first movement from the Paganini D major concerto, the technic was nearly faultless and the intonation was absolutely without a flaw. Even the performance of the Bach Ciaconne, though a few episodes in it were a trifle overhas

tened, was a truly remarkable one. The young lady was overwhelmed with applause, and had to grant an encore, for which she selected the Prize

Song from "Die Meistersinger." The accompaniment of the Philharmonic Orchestra, under Rebicek's direction, was both smooth and discreet but Herr Alfred Walter's guetige Mitwirkung might have been dispensed with. He sang some of the standard Lieder with anything but a standard baritone voice and in anything but standard pitch. It was hard to stand.

Marie Paravicini, who sang in Bechstein Saal that evening, despite her name, is surely not an Italian, for she pronounced the German words in Mendelssohn's song, "Italien" far better than she did the French ones in Chopin's "Chanson d'Avril" and Bizet's charming "J'aime l'Amour." This was all I was able to hear of Miss Paravicini's program, and I felt no reason to regret my absence from the earlier portions, except in so far as

Miss Else Kohlmann's violin performances are concerned, for this very young person is described to me as a talent of considerable promise. On the whole, the solo concert givers who have so far appeared in Bechstein Saal this season were a most unimportant and disappointing lot.

Although Prof. Heinrich Barth, the busiest of all Berlin, and perhaps of all of Germany's piano pedagogues, is about to withdraw voluntarily from the concert platform as a solo pianist, he has not given up his chamber music evenings in conjunction with Professors Wirth and Hausmann, of the Royal High School. So popular are these performances that on these evenings, the of which took place yesterday, the vast hall of the Philharmonie is completely sold out. It speaks well for Berlin that two such well established chamber music organizations as the Joachim Quartet and the Barth-Wirth-Hausmann trio draw full houses at all of their concerts, and if in this respect you draw a comparison between New York and the German capital, it will surely fall in favor of the latter.

No more satisfactory pianist and no better ensemble player for just such a combination could well be imagined than Professor Barth, who is really one of the few I ever heard who understands the art of blending the tone of the piano with that of the two stringed instruments, and thus makes the combination less incongruous than a piano trio is usually at the hands of most virtuosi. Barth, however, is not only an excellent pianist, but he is a'so a refined musician, and hence his ensemble playing is an enjoy-ment to cultivated ears. It was thus last night when the three professors performed both the early trio in C minor from Beethoven's op. 1 and the big trio in B flat by the

Between these two piano trios stood Beethoven's quintet for piano, oboe, clarinet, horn and bassoon, op. 16, in E flat. It is not too frequently heard, and was admirably and with the nicest ensemble performed by Professor Barth and Messrs. Buntíuss, Schubert, Littmann and Gütter, all four members of the Royal Orchestra. effect was a very fine one and the audience was delighted. Still I prefer Mozart's quintet for the same combination of instruments, and then what a plagiarism Beethoven committed in the slow movement in B flat upon Mozart by taking the latter's "Batti, Batti" theme note for note! What shouting of "Stop thief!" and what hullaballoo the critics would make if a modern composer would do such a thing, but if Händel or Beethoven steal that, of course, is all right and as it should be. Ja, Bauer das ist

Three ladies, Misses Hella Sauer, Elise Graziani and Kaethe Freudenfeld, have joined forces and voices and have constituted themselves into a ladies' vocal trio, which gave proof of excellent ensemble singing in Bechstein Hall last night. None of the three singers has a remarkably fine voice, and the soprano even suffers from a considerable tremolo, but the total effect is very pleasing and

the intonation on the whole very clean. The program contained some new vocal trios by C. Hey-

mann-Rheineck, Wilhelm Berger and G. Jenner.

Herr Georg Wille, from Leipsic, performed some 'cello soli which I did not have a chance to hear, and my assistant, Mr. Leonard Liebling, is this week on a starring

tour through the provinces with Anton Hekking, the

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The Meyder Orchestra, which once upon a time was the celebrated Bilse Orchestra, and which as such could look back upon a past of thirty years, is no more. It ran down constantly and considerably since Meyder took a hold of it eight or nine years ago and now it is on the point of disbanding. This is another one of those cases where a poor conductor succeeded in spoiling a good orchestra. The papers this week had the news that the orchestra was striking, but the fact of the matter is that Meyder left Berlin for Stockholm on the 4th inst. without paying his artists and now they are without salaries for three weeks. Many of the musicians are married and have families. In view of the troubles of these and the general financial ruin that stares all of the members of the Meyder Orchestra in the face, the management of the new hall Suisenhof, in which these concerts lately took place, has offered the building to the musicians for a couple of benefit concerts to be given to-night and to-morrow, Sunday, which is always a well paying night in Berlin.

Herr Concertmaster Schmidt-Reinecke, an excellent young violinist, and as good a soloist as well as concertmaster as one could wish for, came to see me yesterday and explained matters. He is looking for a job in England or in the United States, and whoever takes the young man will surely not be cheated.

The Hermann Wolff Concert Bureau has been removed from Carlsbad 19 to Flottwellstrasse 1, into more spacious and better furnished quarters. Mr. Wolff's business has grown so large that the old offices no longer sufficed, and he now occupies the entire first floor of a large building, the concert agency taking up seven large, well ventilated rooms, which allows plenty of space for each of the different departments of this most enterprising manager's extensive business.

At Wolff's I met Mrs. Clarence Eddy, of Chicago, who had just returned to Berlin from Leipsic with Miss Ettin-The young lady was the soloist at the last Gewandhaus concert and scored a most brilliant success there. I saw Nikisch last night and he told me that the young American sang finely; in fact I have rarely seen Nikisch so enthusiastic about a vocalist.

Yesterday was the birthday of Her Majesty the Empress of Germany, and Miss Ettinger, together with Mme. Camille Landi, were bidden to the new castle at Potsdam to sing at the court concert given in honor of the birthday anniversary.

It has been stated that the great contralto Frau Schumann-Heinck had been engaged for the Berlin Royal Opera. This, however, is not the case, as the lady is bound by contract to Pollini, of Hamburg, for a number of years to come

At the Royal Opera House Spinelli's opera, "A Basso Porto," will be given for the first time next Monday night.

Fortnightly Educational Musical Evenings will be given by Mr. Virgil at the Pension Germershausen here. first one will take place on Friday, October 29. Talks on technic and method of piano teaching by Mr. A. K. Vir-

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gil and musical illustrations by Miss Florence Dodd will

The Berlin Philharmonic Orchestra will next spring make a concert tournée through Italy, under the direction of Arthur Nikisch and under the management of Hermann Wolff.

Eugen d'Albert has just finished a one act comic opera entitled "Die Abreise" (The Departure), text by Count Sporck, after a story by H. von Steigentesch. The great pianist is out with a letter in which he denies the state-ment made somewhere that he reads books while practicing the piano. The surprising part of the letter is the sentence in which d'Albert says that for now quite a number of years he-has not practiced the piano at all!

Telegrams to the Berlin papers state that the Czar has granted to the brothers de Reszké the Russian nobility The Polish title they inherited from their grand-

Gounod's "Philemon and Baucis" was performed for the first time in Germany at Cologne last night and met with big success, which is also reported for the otner novelty, the one act opera "The Strike of the Blacksmiths," by Beer, a Viennese composer. Both works were conducted by Prof. Arno Kleffel.

Leipsic, likewise, had a successful opera première last night, Johannes Doebber's "Die Grille" (The Cricket) being the work that pleased the Pleisse Athenians

* * *
I had a delightful call from Otto Lohse, the great conductor, who brought me the piano score of his new opera "Der Prinz wider Willen," which will be first performed at Hamburg in January next. Lohse will superintend the rehearsals, and intends to conduct his own work, the première of which I hope to be able to attend.

With Herr Lohse was Conductor Gustavus Baumann of the Philharmonic Wind Orchestra, and Violoncellist Fritz Gruetzmacher. Another 'cellist who called was Herr Oscar Klemperer, pupil of Klengel and Popper, who will be heard in concert here next week. Then there was Mr. Henry Halpern, of New York, a young violinist, who intended to study here with Halir, but could not be accommodated, and now wants to return to his transatlantic home to finish with a New York master.

Mr. Edouard Hesselberg, director of the piano department of the University of Denver, sends me his young sister, Miss Retia, a very talented violinist and pupil of Joachim, and among the other callers at THE MUSIÇAL COURIER'S Berlin offices was Mr. Otis B. Boise, of New York and Berlin; Mr. F. M. Biggerstaff, of San Francisco, and the Misses Baginsky and Coen, of whom I

Milan.—The Lyric Theatre in Milan will take a leading position now that La Scala is closed. Sonzogno's studies of the German stage and German management have led him to introduce many reforms. Contrary to the old Italian fashion of engaging special artists, who were formed into a company for a few weeks, he has been laboring to form a permanent company, and thus attain a perfection of per-formance which is only possible when its members have been long working together. For the season just begun he contemplates giving eighteen operas, among them "Don Giovanni." He will also, taught by his German c[†] servations, pay some attention to the staging of his operas. The season was opened with Massenet's "Werther." the Frenchman Delmas in the title role, with Santerelli as



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Modieska and Milwaukee News.

O. 817 NEWHALL STREET, MILWAUKEE, Wis.,

A LTHOUGH this must be a long letter, from what I A have to tell of recent musical occurrences, I cannot forbear paying tribute to Madame Modjeska in this my opening paragraph. The plays given by her during her short engagement were "Magda," Sudermann; "Macbeth," Shakespeare, and "Mary Stuart," Schiller. In spite of ill-health I went to them all, and how very glad I am that I did. I urge all vocal students, who aim for concert or opera work, to seize every opportunity to hear this magnificent woman. From hearing her speak, from listening to her sweet, silvery voice one can learn more about voice control and placement than one can in a dozen les-sons. Her bearing, her attitudes, so free from extravagant posturing and undignified tragic strut should be studied carefully.

Those who believe Modjeska to have passed her prime are mistaken. She is a greater artist to-day than ever before. Her play has lost a certain edge, to be sure, but it is truer, more poetic, more delicate and subtle. Her Mary Stuart is a queen, a high born, imperious, womanly sovereign, not a tragedy queen. Her Magda is a sensible, warm hearted woman of firm character, not a stupid, unfortunate. Her Lady Macbeth—well, we all know it. The plays of Sudermann and Schiller open up a vista for unlimited criticism; I cannot indulge myself for lack of time and space, but I will say that Sudermann's conception is one of the queerest admixtures of strong ideas and writing and feeble ideas and writing with which I have ever come in contact. I will not describe the plot, but situations are not new ones, the woman question is the basis; nothing new in the way of a problem is pre-sented to us, the language is terse and direct, as a rule, but as a drama it is unsatisfying.

The unsatisfactory ending which leaves the audience in darkness, to conjecture the probable ending of Magda's life, is poor work, intended to be sensational, effective, and it is neither. Magda removes, by causing a second paralytic stroke, an incubus of an ignorant old father by the suggestion that there might have been "others" besides the father of her illegitimate child; this really struck me as being rather ridiculous in the way it was handled. As for the Schiller play, in other hands less capable than Modjeska's this play would become very stupid; there is too much language, too little action and incident, and it is too long drawn out. Modjeska is too great to allow even the driest lines to drag. In Macbeth her foreign accent comes strongly to the front in the moments of passion-I like it, it is so very musical.

There is a refinement about this great and noble woman which purifies the very atmosphere she breathes; it rings out in every word, deed and action, on or off the stage. did what I never did before, and probably will never do again, having a disgust, deep and mighty, for the tinsel part of stage life, make-up, &c.—I went behind the scenes. I did this three evenings and had the honor of talking with Modjeska quite freely. Now don't, my fair readers, ask me about costumes, jewels, make-ups, &c., because I am more profoundly ignorant of these weighty matters than a man would be; all I know is that the costumes worn in her plays are extremely beautiful and artistic and that she makes up very little. Modjeska is not affected by age; she is a wonderful woman; her art is powerful, sympathetic, true and full of poetry; her voice is a song, her expression beautiful. I am honored to be



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able to write thus publicly in praise of the most all round charming woman I have ever met, with the sole exception of Teresa Carreño.

It is a liberal education to hear her, so again I urge musical students to attend her plays and to listen to her intelligently; do not have such sharp eyes and ears for little defects which must appear in a company where there is but one genius: it is not smart to criticise: as contraire, it is more frequently the sign of the fool. also thank Madame Modjeska for presenting me with passes. Her support is fair, strong and weak, but a satisfactory whole, and the contrast is never much too sharp between her finished, beautiful art and that of her com-

Do you like Schiller's plays aside from the diction? Do you remember in "Don Carlos," or was it in "The Robwhere the lovers appear on opposite sides of the stage and passionately harangue each other with flowery rhetoric for half an hour before they stagily fall into each other's arms and take a stage kiss? During that half hour they chassez backward and forward from the centre of stage to their respective sides, like two troubled idiots. Anyhow, in his own fields Schiller is peerless. Take the first verse of his hymn "The Triumph of Love":

> Blessed through love are the gods-through love Their bliss to ourselves is given,
> Heavenlier through love is the heaven above,
> And love makes the earth a heaven.

This almost equals Spencer's "A Hymn of Heavenly Love," from which I take these verses:

e," irom which I take these verses:
Before this worlds great Frame, in which al things,
Are now contained, found any being-place,
Ere flitting Time could wag his eyas wings
About that mightie bound which doth embrace
The rolling Spheres, and parts their hours by space,
The High Eternall Powere, which now doth move
In all these thing, mov'd in its selfe by love.

It lov'd it selfe, because it selfe was faire; (For faire is lov'd); and of it selfe begot, Like to it selfe his eldest sonne and heire, Eternall, pure and voide of sinful blot, The firstling of his joy, in whom no jot Of loves dislike or pride was to be found, Whom he therefore with equall honour cround.

Last night. November 1, the Slayton Grand Concert Company gave concert at Plymouth Church to an average The program is as follows:

Miss Mary Angell.	
Tenor, Salve Dimorah (Faust)	Gounod
Encore, Heartaches	
Mr. Frank Ormsby.	
Violin, Carmen Fantaisie	Hubay
Encore, The Swan	Saint-Saens
Mr. Max Bendix.	
Soprano, waltz, Romeo et Juliet	Gounod
Encore, Looks and Eyes	Roeckel
Miss Jenny Osborn.	
Piano-	
Walter's Prize SongW	agner-Bendel
Tremolo	Gottschalk
Miss Mary Angell.	
Violin-	
Adagio Religioso	Vieuxtemps
Parfalla	Sauret
Encore, Spring Song	Grieg
Mr Bendix.	
Still wie die Nacht	Bohm
Encore, I Have to Go to Bed by Day	Nevin
Mr. Frank H. Ormsby.	

Duet, Night Hymn at Sea...... A. Gori Miss Jenny Osborn and Mr. Frank H. Ormsby This proved to be an exceptionally interesting concert. I am sorry to have to mention any of the weak spots. The life of a music critic would be very pleasant could we honestly ignore the inevitable weak spots. I will speak of Miss Angell first, and will say that whoever likened her to a second Carreño was insane.

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Miss Angell has a very pleasing presence, her playing aside from a certain degree of technical finish is not good. She is young, and if her physique would permit, a decade of heavy work might accomplish a great deal toward mak-She lacks strength for the continued strain necessary to play the average concert pieces; at present she goes on nervous force.

Were it a matter of technic only I would not give this criticism, but it is not; it is the lack of real musical intelligence, sympathy, warmth, tenderness, which blocks her progress: vivacity, enthusiasm cannot atone. She endeavors to play with abandon. This leads her fingers to false notes; this was awful in the valse caprice. Her interpretation of the "Tremolo Etude" was terrific. It may be the work of her master, but certain it was that the piece absolutely lost its reason under her management. climax was on the first page—there were little climaxes all along the line—but she started the piece with the full force of the piano. My idea of the "Tremolo," and I know it well, have heard it to death, is this: Start easily but resolutely, work with ever increasing but slowly increasing power, until at almost the last chord you have the full power of yourself and the piano at play; the climax is almost at the last note. The pedaling is exacting. Steady accumulative force is the ruling idea. This

makes a powerful, effective number, brilliant and taking. Miss Angell has more technic and beauty than is usual n young ladies of her age, but she is a musical magpie. Her accompaniments were well played as a rule, but the spirit was lacking even there, for she dragged the "Czardas" number badly. Now for Mr. Ormsby. He has good vocal cords, a pleasing presence, but is also not musical. There is no animating fire in his work. sings as he has been taught, et voila tout. My impression aside from what voice nature has given him is unfavorable. He does not even use his voice with ease. There is an apparent effort back of all his fortissimo tones. His German is not good. A certain accent is necessary, but he sings liebe, liebay, and deine, deinay, and this hurts 's feelings. His Italian was better.

Now Mr. Bendix. Well, he can play the violin. His tone is great, round and never harsh. He has real musical feeling, fire, technic, presence, power of correct interpreting, is accurate and is possessed of a violin which could be heard through the church, two thicknesses of doors and into the street, in spite of the rather poor acoustics of Plymouth Church. Possibly the acoustics couldn't stand so much popular preaching and deserted the church, migrating to a good, healthy vaudeville house. Many things are tough on acoustics, especially in churches. am going to start a home for wornout, heartbroken, feeble acoustics. Church acoustics will have extra attention, poor things.

It is useless to talk of Max Bendix's playing: he is an exception to the rule of mediocrity. Now Miss Osborn: Miss Osborn is one of the most charming young ladies, who can please a public-natural, unaffected, sincere, fine looking and full of vitality. Her voice by nature is an exceptionally good one, it has range power and a peculiar Miss Osborn sings with so much fire that one almost mistakes it for the animation which characterizes the work of her peers. She will grow; besides being bright mentally she has that rare thing common sense this alone will help her over rough spots. But-why must I say it? I do not like her method. Her voice has been brought out, increased in range and power, has had musicianly training, but these faults are apparent-her middle tones are rather thick and she sings with effort, her singing is rather explosive, her high notes sound forced.

That there is something wrong in the placement of her voice can be proved by the fact that after she has sung for some time, some little time, her voice becomes rather hard and acquires a sharp edge; at present this is faint, but I fear it will grow unless her voice is brought forward and ease enters into her work. Her coloratura is veiled-

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not ringing, crisp, fresh and clean like our old Italian divinities. Miss Osborn sings in tune beautifully; that is one good thing. This is usually taken for granted by the trusting uninitiated. The success and name Miss Osborn has won for herself reflects great credit upon her natural endowments, her teacher and herself: her future is bright, a more all around satisfactory singer one seldom hears. Real musical temperament will grow in her: is not absent now, but it needs ripening. One thing Miss Osborn has-a little habit of throwing her head and torso back when she attacks a high tone; this is a bad habit, it hurts the vocal cords, causes fatigue and grows annoying to the audience.

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It is one of those things one does instinctively. It should not be wrong for that very reason, but it is. Lifting the head a trifle does not matter so much, but throwing it back does. I do not feel compunction in thus criticising Miss Osborn, because she has so much material in her that should I be wrong I cannot harm nor discourage her, and she has 50 many points that Tri-umph will become her slave. Besides she is intelligent, and honest criticism, such as this is, will only meet her approval. I will hear her in "The Messiah" in December and anticipate another pleasure.

I will write about Reuter now, because next week I will be "rushed to death." Reuter played at a concert in Wausau and the natives of that very intelligent little town went wild over his playing. They have persuaded him to cast his lot with them. He can ramify from Wausau as well as from Milwaukee, and one certainly could not find a more ignorant, selfish, besotted public than this to cut loose from. The Wausau Pilot says this about his playing. I have similar notices from the Record and Wochenblatt. I publish at length because I know it will please the friends of a certain violinist in Milwaukee, who wish Reuter no good. (This certain violinist, I am told, broke down in a cadenza at a recent concert. This may not be true, but it would not surprise me if it were):

THE REUTER CONCERT.

A BIG SUCCESS SCORED AT THE PRESENTERIAN CHURCH ON FRIDAY EVENING

On Friday evening Mr. Reuter played entirely from mem long program and n a program is in itself a wonderful feat, but it is of slight mo compared with the other difficulties that must be overcome in o to play such a program as it should be played, and as Jacob Re-played it.

compared with the other difficulties that must be overcome in order to play such a program as it should be played, and as Jacob Reuter played it.

The program consisted chiefly of a Polonaise de Concert, by Laub; an Invocation, by Hubay; "Souvenir de Moscow," by Wieniawaki; "Peterneras," by Sarasate; a Tarantella (Italian dance), composed by Mr. Reuter himself and dedicated to Ovide Musin, and the "Witches' Dance," by Paganini. The "Souvenir de Moscow," "Peterneras" and "Witches' Dance" were the prominent features of the concert. Paganini was a wizard with the violin. He not only discovered and produced new effects upon the violin, but composed music for their exhibition of such extreme difficulty that the greatest artists very rarely attempt it. The most difficult thing to do on a violin is to play a musical strain in doubled stopped harmonics. Yet this must be done by the artist who would play Paganini's "Witches' Dance," which was the concluding number of Mr. Reuter's concert, and was played by him so excellently as to be the greatest delight of a delightful evening.

The entire program was a plessing one. Each number furnished the appreciative and enthusiastic audience with some new delight. At the close of the performance half of them remained to greet Mr.

spire introduced and entitle manufacture and some first design.

the close of the performance half of them remained to greet Mr. ter, shake hands with him and congratulate him upon his suc-

The program given by Mr. Reuter upon his former visit to Wausau was one which called for the exhibition of some exceeding difficulties in violin playing; difficulties which are seldom fully overcome even by great artists, but which have been entirely mastered by Mr. Reuter. Staccato, as Mr. Reuter produces it, is something which few great artists have been able to accomplish. Still, this is, at least in its foundation, a gift of nature, and if one is not endowed with the gift one canpot be expected to develop it, and so one who with the gift one cannot be expected to develop it, and so one who has overcome other difficulties may still be a great artist, though he

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fail in staccato, for there is much of the very best music that does not call for it. But staccato, as Mr. Reuter plays it, with his wonderful shading of it in diminuendo and crescendo, is something which we have never heard attempted by any other artist. A perfect crescendo or diminuendo, one which shall not in the least suggest the more explosive character of a swell, is difficult enough upon long tones to tax the energies of the most patient student, but when it comes to applying it to staccato, it really seems as if the difficulty must be insurmountable, and yet Reuter does it, not passably, but perfectly.

There was no number upon his Friday evening program that called for the exhibition of his skill in this respect. There was, however, much in it that presented the ordinary difficulties of good technic, and more, perhaps, than in his former concert that called for grace and delicacy of rendering and expression, and in this respect the violin upon which Mr. Reuter played Friday evening was a much better ally than the one used at his former concert. Mr. Reuter is to be congratulated that he has what no true artist in his line can have a moment's happiness without, and that is an excellent violin. One equal to it is seldom heard. In its clearness and sweetness of tone and its perfect responsiveness to the harmonic fingering it reminded us of the one played by Winternitz, although, of course, in the hands of such an artist as Mr. Reuter a violin must be expected to do better work than in those of Mr. Winternitz.

Mr. Reuter has taken up his, residence in Wausau and is now one of us. This is as it should be. In the old countries the best artists do not flock together in large centres as they have been doing in this country. They are to be found chiefly in the smaller cities, which live nearer to nature and nature's ideals are more conducive, to the development of true genius than the crowded and the cities surrounding it should not support one great violin artist better than most of them get supported in the l

Reuter composed a pot boiler-a march-equal and superior to much of this sort of music. Here is how the critic on the Sentinel encouraged the little effort and cheered him out of town. That dear critic on the Sentinel! How our musicians love and respect him!

Jacob Reuter, the violinist, has indulged in the composition of a march, which he calls "The Best Tonic," an exhilarating, though not intoxicating affair—and nothing in the line of a parateiptic.

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Misses Gether, Moerdyk, Powers and Bertschy, Messrs. Rowland and Beyer.
Transformation scene from Pygmalion and Galatea. Lucy Andrews.

Spring Morning...Loeschhorn

Josie Brown. Impromptu, op. 12, No. 1..Sterndale Bennett

Mollie Moerdyk.

.... Nesyadha

Entrance, from Forest Scenes, op. 88. Schumann
Ruth Powers. Bonawitz

Oscar Schleif, concert pianist, who has the discretion to return to Milwaukee after years of absence, gave a con-

.....Chopin

Connais tu le Pays. Miss Sophie C. Gaebler.Ambroise Thomas

Oscar Schleif. Miss Sophie C. Gaebler.

Hungarian Rhapsody No. 12.

Oscar Schleif.

Liszt

"In your next letter to THE COURIER will you kindly insert a few words to the effect that Miss a vocal studio in the — Building, and will be there on Tuesday of each week? If you care to say more it would be well to add that I have charge of the vocal department of the --- of Evanston; also that I have been a pupil of - for six years. My work principally is that of voice building and training. I shall be most grateful to you and look for the article in an issue of the near Sincerely yours,

This letter addressed to the "Milwaukee Headquarters of THE COURIER," without any form of address whatever, neither inside nor out, to me personally, undated and absolutely discourteous, "encountered my knowledge" this morning. Now, my fair friend, you can keep an eye on THE COURIER until doomsday and you will never receive any straighter advice than I am going to give you now will not make this announcement, because I don't want you here. Six years is insufficient study to render you fit to teach a scale, let alone build up a voice or cultivate it. Also, why if you have charge of a vocal department at Evanston do you wish to come up here for money which belongs to Milwaukee's own teachers? I am heartily sick of the people who come with the flourish of trumpets, col-

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Appleton, Oshkosh, Chicago, New York, &c., and have a grand old time here temporarily (not that you would do this), then disappear as suddenly as they came, after having had in their clutches the pupils and money that belonged to our own teachers, who were engaged in the peaceful art of whistling while the newcomers were telling us what great fellows they were.

If you were a Marchesi I would do my best to have our pupils learn of you, but you are not, and we have probably fifty teachers here who can give you points not only in teaching, but in the etiquette of letter writing. I did urge pupils to study with Madame Hess-Burr-for why? Because, from a few letters and conversations, I found that she had the power of observation and imitation and great experience. I have seen her at work and can com-mend her accompaniments heartily. I take to a degree her own estimate of her capabilities. Her successful pupils speak in melodious accents of what she can do. She has studied, not six (!) years, but a lifetime. She has the good opinion of those whose opinion I respect. These are the reasons why I favored her coming to Milwaukee at all. Were she anyone of fewer capabilities I should say to her what I have said to you.

If you think you can do well here come here to live,

but I would advise you to think a very long time before you undertake it. We have teachers here who have received foreign educations and they are not making money. If there are pupils here these teachers should have them. We have not one great instructor, to be sure, but we have dozens who will make as fair an average as the average teachers in other cities. Outside teachers, unless they wish to make Milwaukee their home, have no more business to come here with their airs and high prices and take what belongs to local talent than the De Reszkés had to coin money in America which they intended to spend in Europe. If you, all of you, who turn your eyes Milwaukeeward do so well elsewhere, if you are so capable, why don't you stay where you are? We won't appreciate your capabilities one bit more than other people will. Studied for six (!) years with Miss other people will. Think of it! Less than half the time it takes to make a fair amateur performer.

If, instead of sending me such a discourteous note, you had come quietly to me and talked matters over, you would have been spared this lecture. As it is, it may meet the eye of others who may have similar ideas and save them a similar experience.

We need a few great instructors to dwell among us h re, but we do not want nor need any more average or worse ones. We have plenty, some of whom are wondering where their winter's coal is coming from. I would not put a match in the way of a woman who is struggling to get along in the world, but there are limitations. You have a position in Evanston. Keep it. We don't want We haven't the right to want you while our local teachers are in such a fix.

I thank Mr. Abell for the list of violin music. There is, to be sure, an awful dearth of interesting music for this king of instruments. Whence comes, whither goes

I have received from Alfred Freeman, of Jersey City, N. J., some violin music which takes the positions well and should aid young pupils to acquire clear intonation. EMILY GRANT VON TETZEL.

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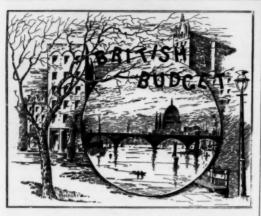
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BRITISH OFFICES THE MUSICAL COURIER, 21 PRINCES STREET, CAVENDISH SQUARE, LONDON, W., October 22, 1807.

PERA at Covent Garden during the past seven days has not aroused any particular interest. The attendance has still kept up, and the company, during their four weeks' season here, have probably done well financially. To-morrow night Hamish McCunn's new opera, "Diar mid," will be given for the first time, it having been postponed from Tuesday night. Next week Barron Berthald will do both "Lohengrin" and "Siegfried." On Wednesday night he sang Don César in "Maritana," and surprised the critics present by his beautiful cantabile. On Monday evening "Carmen" was given, with Miss Agnes Janson in the title role. In this connection I may give the experiences of Mr. D'Aubigne, who sang Don José.

It will illustrate the slipshod way in which the Carl Rosa performances have been put on this season. Mr. D'Ausigne sang on the previous Saturday evening, and company then asked him to sing "Carmen" for the first time on Monday. As he never had sung this opera he hesitated to do it at Covent Garden for the first time, and asked them to give him a chance in the provinces, which was accordingly promised, and Barron Berthald was an nounced in the morning's papers. However, they changed their minds, and asked Mr. D'Aubigne if he would accommodate them by singing, saying that he could have a rehearsal. On arriving at the opera house he found no orchestra, and Madame Janson only present. This, of course, meant a piano rehearsal, and the first thing to upset matters was that Madame Janson had never sung the recitatives but always given them in dialogue. Thus the reader may imagine the chaos that existed during that rehearsal and the evening performance. Mr. Mockridge was asked to sing "Faust" without rehearsal; in fact, all of their artists are asked to go on without rehearsal and without any preparation, so far as the company goes. This is probably done to save expense, but it is very harmful to the artists and a great injustice to the com pany, for the critics, as a rule, unless they look into the matter carefully, have no way of judging of the unsatisfactory preparation the artists have had.

Miss Rosa Green arrived safely in London, and sang at a concert in Huddersfield early this week with Miss Ella

Master Bruno Steindel, who has scored a big success child prodigy of seven, will give a recital in Queen's Hall the 26th, when he will play pieces by Go-dard, Chopin, Heller, Mendelssohn, and a Fantaisiestücke from his own pen. It will be interesting to notice whether this composition approaches his extraordinary talent as a

Melba writes: 'Do you remember a very naughty little girl to whom you taught the harmonium at Richmond? And do you know that I am that little girl? How frightened I was of you, and yet you were very kind. I may go to Brazil, from May to August, and am to receive £40,-000; not bad for an Australian!"

Both Madame Patti and Madame Calvé are said to have expressed the desire to take the part of Trilby in Leonallo's opera when produced.

Miss Marie Engel is in town for a few days prior to her departure for Madrid, where she sings the principal roles the coming season.

It is said that the three Eissler sisters have been the recipients of a bequest of £10,000, left them by an English art patron. The well-known trio of musicians are natives

Theodor Leschetizky paid Messrs. Broadwood & Sons' piano warehouse a visit the other day and expressed himself as highly pleased with the new over-strung instrument of this house.

It is to be hoped that Rosenthal will be able to give a series of recitals in London next spring.

In spite of the rumors afloat, Paderewski has no idea of going to America next year, but has promised to make a long tour in England next autumn. He is busy with his opera, which will probably be produced somewhere on the Continent early in the new year.

Mr. Ernest Sharpe, of Chicago, has scored a success on a tour which he is giving in connection with two English

Mrs. Vanderveer-Green is at present in South Africa giving concerts. I have received word of one successful entertainment at which she sang and in which she was assisted by Mr. Oscar Beringer, the well-known pianist.

A little anecdote about Jenny Lind and Thackeray, which appeared in the *Temple Magazine* for October, may be interesting here. The famous novelist sat one evening at dinner next to a tragedian, who overwhelmed him with compliments and flattery. Soon after he sat at table next to Jenny Lind and the sweet singer frankly admitted that she knew nothing of his writings and had read none of them. Thackeray said he enjoyed Jenny Lind's sim-plicity far more than all the adulation of the other.

The organist of the parish church, Weymouth, is a town councillor, and under his advice the corporation, believing it would be an attraction to visitors, engaged a competent band, consisting of twenty-five expert players. During the present season their repertory has included such overtures as "Tannhäuser," "William Tell," "Der Freischütz," "Zauberflöte," &c., and selections from "Lohengrin," "Faust," "Die Meistersinger" and other

The Comtesse de Brémont's new song, "Andalusian Serenade," published by Ascherberg, is very successful, and is frequently advertised as being sung at concerts. Herbert Grover and his brother Haydn have taken the song up, and are finding it very popular. As a tenor song

Mrs. Katharine Fisk is giving a number of recitals in America, and will sail for England on November 20. Her first appearance here will be in Manchester, with the Hallé Orchestra, on December 2.

Grieg is expected in London next week. after playing at the Philharmonic on the 4th prox. He will then leave for Liverpool, appearing afterward in Edinburgh, Manchester and other places before his return to London

For the benefit of the Royal Society of Musicians a performance of "Elijah" will be given at Queen's Hall, November 12.

FESTIVAL RECEIPTS.

The steady continuance of some of the older musical The Australasian says: "In sending a cigarette case as a Christmas souvenir to a teacher in Melbourne, Madame kind, almost naturally induces comparisons, which are festivals, and the establishment of new ones of a similar

sometimes at least not unmixed with a spirit of friendly Nor is it without its advantages; rivalry is a powerful incentive to progress, and does much to maintain a high standard of work. A comparison has been made between the receipts at the Musical Festival lately held at Birmingham and those at the last Leeds Festival in 1895, which is, however, somewhat misleading, as on investigation this comparison proves to be slightly in favor of the northern city.

The total receipts at Leeds were close on £11,000, which represented the sale of tickets; at Birmingham the £14,000 of the receipts includes at least £3,300 in donations and collections. This method of supporting their General Hospital redounds much to the credit of the people of Birmingham, more especially when we take into consideration the high prices paid for seats; but, at the same time, since there is no such means of augmenting the festival funds at Leeds, it is but fair in estimating the success of the meetings that a comparison should only made between the receipts amounting from sales of tickets.

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If the Leeds Festival tickets were the same price as at Birmingham, viz., 25s. for each morning and 18s. for each evening performance, the number sold would have showed a great balance in favor of Leeds. The total attendance at Birmingham was 12,313; at Leeds in 1895 the attendance reached 14,800. There tickets (admitting to all the concerts of the festival) sold at Birmingham, but the sale of similar tickets two years ago at Leeds reached the high number of 1,120.

CONCERTS.

moderately full house greeted Dr. Richter when he made his initial appearance for this season last Monday evening in Queen's Hall. The first remark I made was concerning the simplicity of the beat, which was able to draw from the orchestra such vigor of attack, variety of ce and precision. But then there is only one Richter. The program began brilliantly enough, and in merry man-"Euryanthe, Weber's overture to which followed was sombre, pensive or lugubrious. There was method in the sadness, however, for each number was a little more melancholy than its predecessor. After the "Eurvanthe" overture came the Good Friday music from "Parsifal"-beautiful, poetic music if you like, but pensive and t' and with dreamy sadness. Then came Tschaikowsky's G Major Suite, which begins with an elegy, and continues with a Valse Melancholique. A change comes later, but still the general impression of this work is not that of joyous exuberance. And then follows the E minor symphony of Brahms, a composition in which the more serious moods of this always serious composer have been expressed.

To fling Ossa upon Olympus and to pile Pelion on Ossa in this fashion engenders ponderosity. When anything has the quality of weight it stands a good chance of or lead, unless the glitter is there to tell us it is gold. The performance throughout the entire evening was excellent. The scherzo of Tschaikowsky's suite drew forth the most applause from the audience, though this, of course, by no means proves the scherzo to be the most meritorious composition on the program.

The Queen's Hall promenade concerts for the year 1897 are now things of the past, but I do not mean by this that they are historical. The interest in these concerts died with the termination of the last concert, so I shall not take up much space this week concerning them. I was struck with an effect that Mr. W. H. Squire obtained in the "Chant sans paroles" of Tschaikowsky. This composition, I believe, was written in F for the Mr. Squire played an arrangement of it in A and had the C string of his 'cello tuned down a minor third, so as to get the low A at the end. This, of course, made it necessary for him to play everything that was





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written for the C string two positions higher. this may be called a trick, it is perfectly legitimate. Saint-Saëns has a peculiar tuning for the solo violin in his "Danse Macabre," while Schumann, in one of his chamber compositions, tunes the C string of his 'cello down to B flat. The practice probably dates from the time of Paganini, who invented many strange tunings so as to produce effects that completely baffled the critics.

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Miss Adela Verne, on Thursday evening last, gave a brilliant and vigorous rendering of Tschaikowsky's B flat minor concerto for piano, in which breadth of style, neatness of execution, technical accuracy and intelligence vere conspicuously displayed. Little Bruno Steindel again played in his wonderful manner on Friday evening with the same success that has followed him everywhere. I must here speak of the remarkable accuracy of his use of the pedal—an adjunct of the piano in the management of which older players equal Steindel.

Miss Ada Crossley sang Gounod's "O Ma Lyre" with the most appropriate dignity of style, that pensiveness and controlled passion which this beautiful and distinguished song demands. Mme. Kate Lee gave a most satisfactory account of Wagner's "Traume," as far as her singing is concerned; but why should a contralto sing a soprano song? I thought the composition suffered somewhat from its transposition to G flat. Saturday evening was Mr. Newman's "benefit" concert, when the hall was packed with a most enthusiastic audience. Of the other programs there is no need to speak, as there was nothing new either in composition or execution

Last Saturday the chief attraction of the program at Crystal Palace was Mr. Edward German's symphonic poem, "Hamlet," produced first at the Birmingham Festival this month. It is an interesting composition, possessing many fine and moving passages as well as technical merits, though perhaps wanting something of the charm and tenderness which marked some of the composer's earlier works. It was very favorably received, Mr. German conducting, and on its conclusion he was enthusiastically recalled.

Miss Clara Butt was the vocalist, and sang "Mon cœur s'ouvre à ta voix" (Saint-Saëns), though the fine air was certainly not improved by her singing the short utterances of the tenor part sotto voce. That clever young violinist Miss Maud MacCarthy deserves praise for her playing of Bruch's "Scottish Fantasia." Her ease and certainty execution, her musicianly style and self-possession are alike wonderful, and she should take a high place among our coming violinists. The orchestra gave a good performance of the "Oberon" overture and of the C minor Symphony of Beethoven, which is well known as a favor-

On the 16th inst. in St. James' Hall Mr. Vert opened a long vista of miscellaneous concerts and recitals, and it is to be hoped that all will be as enjoyable and will bring so well-chosen a program as this. Miss Ella Russell, as dramatic soprano, headed the list of the artists, and sang Agatha's great aria from "Der Freischütz" (Weber) with verve, but not with abandon. If some of her notes were not absolutely beautiful, one might misjudge her voice, and accuse it of hardness and lack of warmth. With the means nature has given her she should not be content only to produce the artistic effects, but should add to these the glow of passion, the sweetness and simplicity, so happily combined in Agatha's aria. The tempo of the prayer was slightly too slow, and the rubato

WESTERVELT.

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Prima Donna Soprano.

of the recitatives not quite free, but these are mere trifles; the point is that truth and conviction were lacking. though Miss Russell sang the aria skillfully, she still was never for one moment Agatha, but always her own self-She sang as encore a pretty, light song, a clever singer. which was much appreciated. Mme. Bertha Rossow sang with success, and Madame Gomez sang well a song of Schira-not one of eternal beauty, but an effective con position, which suited her voice and manner. In spite of the reedy quality of her voice, Madame Gomez has so much individuality that she can produce very stirring effects. In response to an enthusiastically demanded encore, she sang a very pretty "Lullaby." It is hardly neces sary to add that Mr. Ben Davies sang "Salve Dimora" with his usual success, that Mr. Santley was vociferously applauded and that Mr. Charles Copland and Mr. Johannes Wolff's compositions were appreciated. Those particulars go without saying, and so does the amusement which Mr. Grossmith roused as he waxed sentimental or serious over his grievances.

THE GUILDHALL SCHOOL OF MUSIC.

An organization supplying something for which there is a large and rapidly increasing demand will to-day reach much larger proportions than at any other previous time in our history. In no department of human activity is this more true than in music, for the apathy which restrained this branch of art in England twenty years ago has been swept away and in its place musically awakened people are taking every opportunity to become better listeners and performers.

Extensive institutions, even in art, are successful o in so far as they are conducted on economic principles. Not only has the Guildhall School of Music done much to supply a demand, but its success has had a salutary effect by increasing that demand. Its influence is far reaching, and now that it is thoroughly established on a sound financial basis, its usefulness will doubtless be largely increased.

It may be contended that with an institution conducted on so large a scale little serious work will be accomplished. This, however, does not follow, as the students are taught under similar conditions to those prevailing at other schools, and the possession of talent likely to achieve distinction would attract the attention and interest of their teachers here as well as elsewhere.

I understand that only a small percentage of the 3,660 pupils have any serious intention of entering the profession, and that the majority are studying music the better to appreciate its performance. There has always been, from the time the school was first started in an unused wool warehouse in Aldermanbury seventeen years ago, a consistent endeavor on the part of the management to take the school as efficient as possible.

There is certainly indifferent teaching everywhere, and possibly some of this is to be found in this vast hive of industry on the Victoria Embankment; but we believe that often an apparent lack of interest in pupils is occa sioned by the extremely superficial way in which they study. For instance, when a pupil takes one, or at the nost, two lessons a week, and the teacher tells him from six to twenty times how to correct a certain simple matter, and the pupil continues to make the mistake as before, it cannot be expected that the interest of the teacher will The blame may in some cases rest with the teacher, but it is more often with the pupil himself. The

list of professors, which includes some of our leading teachers in the various departments of instrumental music and singing, is one of the best assurances of efficient

That the reader may gather some idea of the amount received for lessons in the more important departments the following figures are given (by multiplying by five an approximate amount in dollars will be reached): leads with fees amounting to some £11,260. The four professors who drew the largest amounts of this were Mr. R. Latter, £750; Mr. Wallace Wells, £737; Mrs. Bessie Cox, £615, and Mr. Boulcott Newth, £614. The professors of the piano, including some who taught harmony, were paid £8,226, the more fortunate ones being Mr. Francesco Berger, £629; Mr. J. H. Leipold, £627; Mr. J. B. Calkin, £561, and Mr. Orlando Morgan, £517. Out of the £4,000 allotted to the violin and other string instrument teachers, Mr. G. Palmer drew £559; Mr. Johannes Wolff, £517; Mr. S. Webb, £501, and Mr. B. Hollander, £443. The woodwind and brass seem to have been neglected, as only £165 were paid in fees for tuition in these instruments, which play such a prominent part in our orchestras. The organ only contributed £590.

The total received for fees in 1880 was £517, in 1890, £26,380, and in 1896, £31,836. A fee of 10s. 6d. is charged for entrance, and a deposit fee of 5s., which is returnable when the student leaves the school. The fees for instruction range from £1 11s. 6d. to £4 14s. 6d. for a series of twelve lessons, varying with the prominence of the teacher. Second studies may be taken at a cheaper rate, and run from 1 guinea to 2 guineas for twelve lessons.

All working expenses for 1896, including every outgo xcept teachers' fees, were £6,666. During the past seventeen years upward of 43,000 pupils have received instruc-tion, at an average cost of £9 per annum. No less a sum than £350,000 has been paid in fees during this time. A tax has been imposed upon the professors' fees, which, with other readjustments of income, will increase the revenue to some £2,000 above expenses. The grant annually made by the City Corporation of London in support of the school amounts to £2,300 per annum, viz., £2,100 for general expenses, and £200 for exhibitions.

A new extension, involving a cost of £20,000, is being made. The additional land to be covered by the new wing measures about 72 feet by 51 feet, or an area of 3,700 feet super. The extension is urgently needed, for Mr. W. H. Cummings (the principal) in a recent report to the music committee declared that the overcrowding of the school had grown to be an evil.

The subjects taught include instruction in every branch of music; so complete, indeed, is their curriculum that sight singing has been raised to the dignity of a regular study. As is well known, Mr. Cummings takes a special interest in the several branches of vocal study, and prominence is given to choral and orchestral singing, and notably direct sight singing from the staff.

The death of the Duchess of Teck is deeply regretted by many musicians, for this noble woman, who has done so much in the cause of charity, has always taken a sympathetic interest in the cause of music, and lent her influence on many occasions to its manifest advantage. Many artists have sung or played for her at White Lodge,

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The Great Dutch Pianist

SIEVEKING

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helped them on the road to successs. Seldom has a woman died in England who has enjoyed such universal esteem.

I hear from the Hungarian violinist, Franz Ondricek, that he is just leaving Vienna for a tour in Russia, from which he will return early in January to give several or chestral concerts in Vienna. A new conce Grädener, is to have a place on his programs. A new concerto, by H.

Much interest is taken in London over the first nights here of the two Chinese plays, "The First Born'
"The Cat and the Cherub."

Mme. Marie Engle left yesterday for the opera season at Madrid, after which she returns to America for concerts in the months of February, March and April.

Grieg arrived in London Monday night, and will appear at the first Philharmonic concert the 4th prox.

Mr. Lloyd d'Aubigne scored such a success in the part of Turiddu during the second performance of "Cavalleria" at Covent Garden, Tuesday, that the management immediately offered him a permanent engagement, but, his arrangements to come out at Comique, Paris, he was obliged to decline. He has, however, accepted a number of special engagements with them in the provinces after the close of the season here

Among the lectures announced to be delivered at the Sheldonian Theatre, Oxford, this coming season is the "National Element in the Music of Haydn," by Mr. W. H. Hadow, M. A., B. Mus.; "Some Famous Speakers and Their Methods," by Mr. W. Garwood, M. A., and "Mor-ley's Plaine and Easie Introduction to Practicall Musicke" (1559), by Sir John Stainer, with illustrations by the choir.

The course of lectures of music at Oxford during the present session includes "Beethoven's Piano Sonatas," by W. H. Hadow, M. A., Mus. Bac.; "Composition," by Dr. by Dr. Roberts; "Acoustics," by the Rev. F. Jervis-Smith, M. A.; "Piano," by Dr. Taylor; "Organ," by Dr. Dodds; "Violoncello," by Mr. G. F. Sims, Mus. Bac.; "The Production of the Speaking Voice," by Mr. W. Garwood, M. A.

George Liebling, the German pianist, has arrived in London, and anticipates giving an orchestral concert on the 8th prox., when he will play his new piano concerto. He will also give a recital on November 15

George Mount, who has been conductor of the Mr. Royal Amateur Orchestral Society for the past twenty-five years, has lately resigned and Mr. Ernest Ford has been appointed to succeed him.

Madame Moriani has been in town for a few days the past week to meet, by appointment, a considerable number of English singers who wished lessons from her. She was called back to Brussels on Monday by wire, for, besides her regular class, a party of twelve American girls, who have come abroad especially to study with her. had just arrived. It is certainly an unusual thing for twelve young ladies, under the direction of a chaperone to go abroad for study under any one teacher. indicates the way Madame Moriani's abilities as a teacher are recognized in America as well as England.

The committee of the Gloucester Musical Festival is going to abolish the free Friday evening service, and in its place there will be a grand opening service on Sunday afternoon, for which Sir John Stainer, Dr. C. Harford Lloyd and Mr. A. Herbert Brewer (organist of Cathedral) are to be invited to write new works. The sketch program includes the "Elijah," Brahms' "Re quiem," "Creation" (Part I.), Dvorák's "Stabat Mater," "Re-

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"Hynn of Praise," a new work of Hubert Parry; Bach's "Christmas Oratorio," Spohr's "Last Judgment," Mendelssohn's "Hear My Prayer," "The Messiah" and at the secular concert in the Shire Hall Sullivan's "Golden Le-

Mr. Neil McKay has been ordered by Mr. Daly to return to America to-morrow to take part in the revival of "The Geisha" in New York. This young and talented tenor is very popular in England.

CONCERTS.

The first of Mr. Newman's series of orchestral concerts in Queen's Hall, with Mr. Wood as conductor, was given last Saturday afternoon. Excerpts from Wagner's "Meistersinger," "Götterdämmerung," "Lohengrin," "Parsifal," "Siegfried," "Walküre," "Tristan and Isolde," with the "Huldigungsmarsch" at the end, do not at this date call for any remarks whatever. As to the performance, it is scarcely necessary to refer either, as Mr. Wood's readings of these familiar works are known to all. It is easy to point out where Mr. Wood differed from Dr. Richter, but as I am one of those concert-goers who do not demand uniformity among all conductors, I shall not take up unnecessary space with unprofitable comparisons. Susan Strong's singing was a contrast to the purely orchestral items, but she must sing Elsa's dream more in tune if she would afford a welcome change in the program. In Isolde's Death Song the accompaniment was louder than in the "Lohengrin" selection, which doubtless has something to do with keeping her voice true to the pitch. This "Tristan" number, however, is never satisfactory when sung in the concert room. Why conductors give it any other form than as a purely orchestral piece I cannot understand. Could any impression be deeper than that produced by this scene for the orchestra alone as Dr. Richter gave it last Monday evening?

Next to a novelty, this prelude and closing scene from Tristan" was the happiest selection that Dr. Richter could have chosen in place of the Moszkowski suite, taking contrast with the other numbers on the program into consideration. The Monday evening concert began with Berlioz's "King Lear" overture, a work which, as given on this occasion. I should like to hear oftener. As Thalberg's piano pieces have been shelved in favor of Liszt's, so have the compositions of Berlioz been forgotten in the Wagner enthusiasm. This is to be regretted, for, with all his faults, Berlioz is not an imitator or composer of ear-tickling music, but an original experimenter, man of strong feelings and an utterer of deep thoughts.

Dvorák's "Symphonic Variations," probably his most technically skillful orchestral composition, also found a place on this program. Smetana's "Lustspiel" overture and Schubert's great C major symphony completed the I think that the first movement of this Schubert score was taken too fast. A slower tempo, especially in the second subject, would have been an improvement as far as clearness is concerned. But then the playing of the orchestra was by no means flawless; on more than one the woodwind were frequently a little out tune, and the ensemble was sometimes not of the best. The second violins, for instance, in the passage which begins the fugato at the commencement of the Smetana overture did not get thoroughly together until the passage in question was almost finished. The English of the analytical program was again susceptible of improvement. week I spoke of the word "polyphonously," and of several other peculiar expressions. The article on Schubert was written by another hand, and while devoid of any-

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SOUSA and His Band

BEGIN THE 12th TOUR On January 8, 1898. thing approaching nobility of style or elegance of diction, it is nevertheless free from those obscurities and techni-cal morasses in which the author of the other analyses loses himself. As a sample of his lucidity and charm I quote the pretty sentence with which he closes his remarks on Smetana's overture:

marks on Smetana's overture:

All that follows is a matter of further development of material which has now been made familiar, for there is no recapitulation, properly so called, except so far as regards the second subject (No. 3), which is reproduced at length in the tonic key, and, after a re-statement of the first subject (No. 1 and 2) without the fugate, is again briefly referred to in a chromatically ascending succession of keys, viz., D flat, D major, E flat and E major—previous to the entry of the cods on a dominant pedal point, in the course of which No. 1 is twice brought to the fore, and in a singularly happy manner concludes a work which is as remarjacible for the originality and continuity of its musical effect ay for the ingenuity of its construction.

Of such is the analysical program.

Of such is the analyzical program.

The chief features of the Crystal Palace program on Saturday last were Mendelssohn's "Italian Symphony," admirably played by the Crystal Palace Orchestra, and a series of three orchestral dances from the "Bavarian Highlands," by Edward Elgar, who conducted them. These three numbers consist of a spirited allegretto. "The a "Lullaby," in which a mazurka is most effectively interwoven with a cradle song and "The Marksmen," which is more elaborate in structure than the The music has certainly the charm of distinction, and the success of the pieces will no doubt lead to the whole series (six in number) being heard in their original M. Jean Jen Have, the new violinist, who is a of Ysaye, made a successful first appearance in form. England. He played Svendsen's "Romance," with piano accompaniment, and Wieniawski's "Scherzo-Tarantella," and Saint-Saëns' third violin concerto in B minor. Mr. Santley was the vocalist.

That phenomenal young artist, Bruno Steindl, gave his first piano recital in Queen's Hall Tuesday afternoon. when the large salle was full of amateurs, eager to hear this young genius. His solos included a nocturne and study by Chopin, a "Song Without Words," by Mendelssohn; a mazurka, by Godard; Heller's A flat tarantella, and a fantasiestück from his own pen.

The London Ballad Concerts opened on the 20th inst., when the appearance of Queen's Hall indicated that this old English institution, formerly started by Mr. John Boosey, still finds ample support. It is not necessary for me to give the program; for one of the Ballad programs closely resembles another, and consists of many of Messrs. Boosev & Co.'s publications, including some of the more popular English songs, interspersed with arias and instrumental pieces.

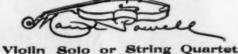
Mr. Vert gave his second of three concerts in St. James' Hall, the same afternoon, when another supply of these ballads and songs were interpreted by some of our lead-

Miss Edith Robinson, a young English violinist, was well trained in Germany, and who has settled in Manchester, where she is doing solo work and giving lessons, gave a concert in the small Queen's Hall, Tuesday after noon. Her tone is rich and full; her rhythmic feeling and phrasing thoroughly musical. Although together she is of the best women artists we have ever heard here.

Miss Stokvis, a young lady of fifteen summers, appeared t her own concert in St. Martin's Hall Tuesday evening. She has remarkable talent, and showed to advantage in some fairly difficult piano selections and in some songs,

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OPERA AT COVENT GARDEN.

The season of the Carl Rosa Opera Company at Covent Garden closes to-morrow night. The attendance has been far beyond the expectations of the management; owing to the expense of their artists having to travel backward and forward, they probably have not made any money. The season, of course, must be understood to be an emergency one, and for that reason very little preparation had been made for rehearsals. The orchestra is only moderately fair, and some of the conducting has been very inefficient indeed. I may say that there were not more than three or four orchestral rehearsals during the season. Artists who have never sung on the platform before and those who were impersonating characters for the first were put on without any rehearsals, even with the principals with whom they were to act. Considering this slip-shod way of doing things the performances have been creditable, though far from perfect. The audience has been made up, not of the dilettante, who attend the Grand Season, but of the music loving people, who have shown a disposition to appreciate work, some of which could not possibly have given pleasure to the really critical.

I believe that the Carl Rosa Company will again visit London soon after the first of the year and will appear at some other theatre.

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It is hardly necessary to recapitulate the operas given as the only real novelty is the work of Mr. Hamish McCunn, "Diarmid," which is mentioned below. Puccini's "La Boheme," was given in London for the first time "Faust" have been the two most popular works. "Pagliacci" and "Cavalleria" have been requisitioned for several performances. "Carmen" afforded Mile. Dorée a London début, but, as I was not there, I cannot report upon her success. The artists who have scored particularly this season are Mr. Barron Berthald, Mr. Lloyd d'Aubigne, Mr. Homer Lind and Mr. George W. Fergusson, all of whom have proved themselves artists worthy of being included in the cast at the grand season at Covent Garden. It is much to be regretted that "Siegfried" has not been put on, as originally intended, for I can imagine from the "Tannhauser" of Mr. Berthald that he would be ideal in "Siegfried." Miss Bessie Macdonald, another American artist, has also been successful, though not in the measure that her merits, if properly brought out, Two older American artists, Madame would make her. Duma and Miss Alice Esty, were also among the cast. One of the members of our staff, whom I have frequently quoted in these columns and who writes under the nam of "Hans Sachs," gives the following report, which I reproduce here, of Mr. Hamish MacCunn's "Diarmid":

"DIARMID."

In Tennyson's "Memoirs," as written by his son, I read that the poet said of Browning that he was full of poetic ideas and grand thoughts, but that his power of expresunequal to the task of properly setting these ideas forth in a manner worthy of their intrinsic value. So it may be said of Hamish MacCunn. For the end of Act III. of "Diarmid" proves him to be a man capable of true dramatic feeling, which, if clearly expressed in a less jerky and stammering manner, would make his work more pleasant to the ear, and consequently more easily With the exception of a melodious but some what ballad-like song for Eila in the first scene, the work on the whole is fragmentary in character, like sentences from a diary, as the following: "Saturday, November 23. Heard 'Diarmid,' Covent Garden. Full house; composer conducted; Lord Lorne in royal box; clever spots, but often dry; opening chorus high for tenors, sung flat." The composer cannot be accused of plagiarism. Even if he were to take an idea from someone else it would be-come unrecognizable in the harshly-clashing harmonies and freely moving contrapuntal devices that accompanied

J. WHEELER,

educated strictly in the Italian school. Teacher of Mr. e Meredith, Mme. Abbie Carrington, Harry J. Fellows a STUDIO: 81 Fifth Ave., cor. 16th St., NEW YORK.

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Managers and Agents for

LEADING ARTISTS of EUROPE and AMERICA. it. But, though the score is fairly original, it does not follow that it is always distinguished.

Some rather hackneyed sequences and progressions are found side by side with the newest of discords. The ascending bass passage at the end of Scene I., Act II., recalls the bass of the introduction to "Die Walküre. This scale passage is so simple, however, that it might have been written by anyone entirely ignorant of Wag-The composer's management of climaxes was usually disappointing. It was as if after the long preludial passage to the Huldigungsmarsch Wagner had abruptly stopped or turned aside just as the march proper was about to begin, or, to go farther back for a simile, it

is Homer's old tale over again ("Odyssey;" bk. xi.);

There I beheld the shade of Sisyphus

Amid his sufferings. With both hands he rolled

A huge stone up a hill. To force it up,

He leaned against the mass with hands and feet;

But, ere it crossed the summit of the hill,

A power was felt that sent it rolling back, And downward plunged the unmanageable rock Before him to the plain.—(Bryant's Trans.)

A detailed account of each number would be as useless as it would be tedious, but mention must be made of some graceful and melodious dance music. I am of the opinion, nowever, that the dancers would prefer music in which the rhythm was more continuously marked. When the bass stops and the rhythm is left to some connecting passage of a cadenza-like character, the dancers are ill ease. And when the performers are uncomfortable the hearers and spectators are not carried away with enthu-In summing up I must express my conviction that Mr. MacCunn's shortcomings are almost entirely those of expression. I think I can see what his ideas are, and I feel that the half has not been told. He is never dramatic enough, or lyrical enough, or descriptive enough, or rhythmic enough. His statues do not stand out clear and bold and independent, but, like bas-relief, only half extricate themselves from the marble slab.

The Marquis of Lorne has selected his material with more or less discrimination from the legends of his Celtic ancestors; but whatever may be his literary skill and intellectual powers, he is in the art of stage craft an amateur Eila appears only to disappear. The drama hardly gets under way before everything comes to a standstill in order that she may sing a love song to Diarmid. Then the action starts afresh, and Eila's love is heard of no more. At the end of the play Grania runs from the stage when the King approaches and never returns, although her lover is slain. And so I might proceed. The noble author, moreover, has written a book on the old lines, with arias, ballet, duets, ensembles, whereas the composer has followed the new method, with leading themes, continuous music, fusing the recitatives and melodies together into a declamatory manner as far as possible. It is new wine in old bottles. It is a production which, if robbed of the influence of friends in high places, would never have received a Covent Garden representation: it is a work which, in spite of all the props and aids of those interested, cannot but come to an untimely end

The principal parts in the opera were taken by Mme. Duma, Miss Kirkby Lunn, Miss Agnes Janson and Messrs. Brozel, Maggi and Tilbury. The composer conducted, and there were numerous calls at the close.

HANS SACHS

The Daily Telegraph of Thursday last contained the curiosity quoted below

Mlle. Pancera had the honor of playing the following selections on the piano before the Oueen and the royal

As far as I can understand it I have translated this

JULIUS KLAUSER,

Berlin, Germany.

SEASON 1897-98.

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VOICE CULTURE

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court circular into the vulgar idiom of a concert program: .. Wagner-Brassin

von Beilini)......Liast, Thalberg, Pixia, Herz, Czerny, Chopin There are almost as many mistakes in the first part of the program. English, French, German, Greek and n add additional interest to the jumble.

PROFESSOR NIECKS ON "THE MUSICAL FORMS."

Professor Niecks opened the Edinburgh University music classes with a lecture on "The Musical Forms." He said that at no time had there been so much need for urging the study of form as in our day. Barbarism and dilettantism were gaining ground more and more. The art producers appealed oftenest to the lower their hearers and the art consumers had lost almost entirely the taste for anything but violent sensations. characteristic of the now dominant art of the Bayreuth master that the philosopher Nietzsche—not often a safe guide, but in this case not far off the truth-in enumerating a long list of dazzling qualities, included the mag-nificent, the perplexing, the terrible, the ecstatic, the noisy and even the ugly, but restricted the beautiful—the beautiful, let it be understood, in the restricted sense, which implied temperateness and harmoniousness, health and sanity.

Wagner, though the principal, was, however, not the only offender. His contemporaries, Berlioz and Liszt, bore a large share of the responsibility for the prevailing fashion; and in some measure Chopin and Schumann and even Beethoven might be called to account, for by favoring certain moods, or neglecting certain exigencies of form, they gave indications of possibilities which their successors had exaggerated. The undeniable fact was that music was now a question of pathology rather than of æsthetics. The elemental, not the artistic, qualities of a

work of art decided in our day its success. Speaking generally—for, of course, there were excep one might say that public and composers held these artistic qualities equally cheap. The time was past when music was a refining and a beneficent are. It could no longer be refining because the beautiful was no longer the ideal followed; it could no longer be beneficent, because it had become a strong intoxicant that deterior-ated body and soul. What was the present day music but a vast machinery for exciting our nerves? Where was the serenity that once reigned in our art? Do not let them magine that he was blind to the excellencies of the music of our day. He was quite aware that, although it was not beautiful, it had many beauties. Musicians had riched their means enormously—in this respect Haydn and Mozart were but miserable beggars compared with their successors of our time. His complaint was that these more fortunately situated men wasted their wealth in riotous living, instead of spending it wisely and profit-

It was high time that in matters of art a temperance movement should be initiated, and a return made to health and sanity. Without health and sanity they could have no true beauty, and without true beauty no true art. Lack of sobriety carried with it lack of harmony, and this showed itself not only in the extravagant and motley nature of the contents, but also in the ragged, neglected condition of the form. His complaint against modern music was that the regard paid in it to form was not what it ought to be.

The Professor afterward discussed in detail the nature of musical form, pointing out that the three principles on which it was based were harmony of proportion, unity of tonality, and affinity of materials, and that by these me the ultimate aims were attained-unity and variety-unity tempered by variety, and variety tempered by unity.

F. V. ATWATER.

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A BRILLIANT DAY IN THE IRON CITY.

PITTSBURG, Pa., November 5, 1897.

POUNDERS' DAY in Carnegie Institute, Pittsburg, has become a fixed institution. Theoretically it celebrates the opening of the annual art exhibit connected with the institute, and of the scientific department of the



FREDERIC ARCHER, CONDUCTOR.

same, but to all intents and purposes it is an anniversary celebration of the dedication of the entire institution is all of its many-sided reachings-out.

Wednesday, the 3d, marked the second annual celebra-In the afternoon the formal exercises were held in the Music Hall. President McKinley was a guest of honor, and there was a splendid show of State and city dignitaries. As a function it was one of the best conducted and most brilliant ever carried through here. After the formal exercises in the hall were over the Presidenthe formal exercises in the hall were over the Presidential party and all the guests of honor and the entire audience moved to the Art Galleries, which the President immediately declared open. While this department is hardly the one to enter into a detailed report of the pictures, it should not by this time be news to your readers that the annual art exhibit in Carnegie Library is already one of the most important of its kind in the country and one of unlimited possibilities. The pictures this year were selected at different points in Europe and the United States by eminent committees of artists, and these committees elected a final jury of artists in both countries to meet in Pittsburg and pass final judgment. All the ex-penses of these manifold plans were borne by the art department of Carnegie Institute. The result is a glorious collection which cultivated people will enjoy coming to Pitttsburg to see

In the evening of Founders' Day occurred the first concert of the season of the Pittsburg Orchestra, Frederic Archer the conductor for the past three years. For the past month the orchestra has been on everyone's lips, with the result that on Wednesday night there was gathered in the hall the most brilliant audience ever seen in Pittsburg. The President was again a guest, this time of the orchestra committee, and his party occupied two of the boxes. Mr. George Westinghouse and family and Governor Hastings of Pennsylvania and wife occupied the third box, while the family of Frederic Archer, having as their guests Mrs. Voelker, occupied the remaining box. Two thousand people, representing the best that Pitts-burg has, the majority in evening dress, filled the seats in the hall.

The season ticket sale for the evening and afternoon

series of ten concerts each reached the sum of \$13,000, more than twice as much as was realized last year at the season sale. This fact alone is sufficient to show the gain the orchestra has made on the public, and the spirit of confidence and the dignity of the attitude this sea tween the public and the orchestra management. Without



FRIEDRICH VOELKER [CONCERTMASTER PITTSBURG ORCHESTRA.]

doubt Pittsburg is assured for years to come of a fine permanent orchestra, as there is no mistake as to the kind of backing the cause is now being given by the moneyed men of the city.

number of changes were made this season among the players, all of which were intended as improvements



CARNEGIE MUSIC HALL, PITTSBURG.

and it may be interesting to readers the country over to print the list of players, which is as follows:

First Violins—Friedrich Voelker, concertmaster; L. Van der Hein, V. R. Hilliges, A. Verdier, H. Heindl, V. Papenbrock, J. Sauerwein, E. G. Rothleder.

Second Violins—E. Kruschwitz, principal; A. Goebert, J. Res

CARNEGIE MUSIC HALL, PITTSBURG.

chewitz, C. Wenzel, B. L. Faeder, E. A. Lovey, L. Rischar, F

oschewitz, C. Wenzel, H. L. Faeder, E. A. Lovey, L. Rischar, F. Clement.
Violas—Thomas Ryan, principal; W. Hoffman, P. Krauss, E. Waschein, Max Frick, E. H. Lenz, Jr.
Violoncellos—Alex. Heindl, principal; C. Hemman, Jr., C. P. Cooper, H. Menier.

Double Bass-F. Bevensee, principal; A. W. Rose, E. Jonas, J. earson. Flutes-F. V. Badollet, C. Bernthaler, Jr.

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-C. Bernthaler, Ir. Oboes-F. Devaux, C. Dorn. English Horn-E. Devaux. Clarinets-G. H. Fischer, S. Nirella.

Bassoons-C. Nusser, B. Geron

Bassoons—C. Nusser, B. Gerome.
Horns—E. Vogel, J. Le Fevre, X. Larose, C. Beyer.
Trumpets—H. Schmidt, Th. Helleberg.
Cornets—Max Frick, E. H. Lenz, Jr.
Trombones—W. A. Barra, C. Weitz, E. J. Quigley.
Tuba—J. Pearson, E. Waschein.
Tympani—R. Vater.
Drums, Cymbals, &c.—M. Vater.
Harp——
Organ—Walter E. Hall.
Llbrarian—R. Vater.
The Sext program which

The first program, which was repeated yesterday afternoon, November 4, with Mr. Campanari as soloist, was as follows:

(By special desire.) Overture, 1812... .Tschaikowsky The chimes used in the performance of this music were kindly loaned by Theodore Thomas.

Of the playing it may be said briefly that the greatest improvement over last year is shown both in the brass and the woodwind, both divisions of which for home geneity of tone and promptness of movement stand well with any orchestra in the country. The string band did good work on Wednesday evening and is of good quality. The daily rehearsals that Conductor Archer will have during the season are sure to result in an improved quality and one that will be entirely satisfying.

The program as quoted above, as will be seen, was of a light character, and perhaps well enough chosen for the opening concert. It contained, however, one distinct novelty played perhaps for the first time in this country, namely, the Suite by Guiraud. Of the four movements



THOMAS RYAN

of this Suite the "Reverie" is the most gracious, while "Finale" is very stirring, artistically orchestrated, as played on Wednesday night created an immense effect. The "Largo," by Händel, as popular in Pittsburg as

it is the world over, introduced for the first time here Madame Wunderle, the new harp player of the orchestra. She came to Pittsburg from Mr. Thomas, of the Chicago Orchestra, and is an excellent concert harpist, having a large tone and a technic equal to all requirements Voelker, the new concertmaster, also played the small solo part in the "Largo," in which he showed exquisite purity of tone. The Tschaikowsky "1812" overture is perhaps a little too much of a task for an orchestra of fifty; it needs a hundred players, but, nevertheless, in the peroration the Russians beat the Frenchmen out of sight. The chimes used in the performance were sent to Pittsburg by Theodore Thomas

Mr. Campanari needs no encomiums from Pittsburg. At the Wednesday evening concert he sang splendidly, but not until the second number did he reach his fullest

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success. Here he carried everything before him, and the audience almost rose to their feet. For both numbers he was encored, and the second time he sang with orchestral accompniment a new drinking song, by Tirindelli, a countryman of Mr. Campanari, formerly of Boston, now Cincinnati. The song is dramatically thought out, Mr. Campanari gave it with effect; the orchestration, however, is rather crude.

pleasant incident connected with the concert should not be overlooked. Both the President and his wife expressed to their companions in the boxes warm appreciation of the playing of the orchestra, and Mrs. McKinley, during an interval, sent the flowers she was carrying to Mr. Archer, the conductor, as a token of her appreciation. Mr. Archer very gallantly handed them to the ladies of

The season in Pittsburg is now fairly opened, and it promises to be the most brilliant one we ever had here The Mozart Club gives a concert rext week, the Apollo The Art Society brought the Henschels here on October 18, and Scharwenka appears on November 9. Hereafter it will be an impossibility to think of Pittsburg as anything but one of the first cities in music in the country. In five years, unless all present signs fail, it will rank with any city.

Symphony Society Concert.

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ell

HE first Symphony Society concert took place last Sat-I urday evening, preceded by a sort of public rehearsal Friday afternoon. The program, a badly arranged one,

Overture, Le Roi d'Y'sLalo
Recitative and air, Crudele! (Don Giovanni)Mozart
Mile. Trebelli.
Andante CantabileTschaikowsky
(From String Quartet.)
Perpetuum Mobile (new; first time)
Symphony No. 3 (Scotch)Mendelssohn
(Dedicated to the Queen of England.)
Air, Hear Ye! Israel (from Elijah)Mendelssohn

n Elijah)......Mende'ssohn Mile. Trebelli. Chorus (from Elijah)... Thanks Be to God, who Laveth the Thirsty Land. Oratorio Society Chorus

There is little of moment to relate of this dispiriting affair. The house was full of deadheads, and the orchestra showed the results of slatternly summer work in Philadel-Mr. Damrosch conducted with great confidence, not forgetting to eye his friends in the audience while his men played wild havoc with the music. The daily press, with the exception of the Herald-no one expects criticism in that sheet-severely censured the butchery of the Scotch Symphony. The Tschaikowsky andante was colorless, and the novelty was too slim for a symphony concert. Miss Trebelli proves her musical descent, for she sang, if not with much warmth, with taste and finish. She was a trifle nervous in the Mozart number, but the air from "Elijah" was delivered with power and understanding. Her voice is flexible, of good range and well cultivated.

Carl Bernhard's Engagements.—The well-known basso Carl Bernhard has been engaged to sing the solo parts in the 118th Psalm, by Reinbrecht, at the concert of the Martin Luther Choral Society, in Chickering Hall, on Novem-

Listemann Dates.—The unprecedented success of Paul Listemann, the violinist, on his long Western tour, has gladdened the hearts of his many friends and admirers. His October dates were as follows: October 11, Delaware, Ohio; 12, Columbus, Ohio; 13, Sandusky, Ohio; 14, Chicago, Ill. (Y. M. C. A.); 15, Bloomington, Ill.; 16, Springfield, Ill.; 18, Milwaukee, Wis.; 19, Oshkosh, Wis.; 20, Duluth, Minn.; 21, Eau Claire, Wis.; 22, La Crosse, Wis.; 23, Evanston, Ill.; 25, Rockford, Ill., 26, Dubuque, Ia.; 27, Cedar Rapids, Ia.; 28, Des Moines, Ia.; 29, Ottumwa, Ia.; 30, Mt. Pleasant, Ia.



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N 1833 or 1834 there existed at Milan a society of friends of music, under the direction of a conductor named He was no great musician, but he had that indis Masini pensable requisite for a society of dilettanti—a good stock of patience. Haydn's "Creation" was in preparation, and my teacher, Professor Lavigna, asked me whether I was inclined to assist at one or other of the rehearsals. I gladly assented, knowing how much I still had to learn.

No human being gave a thought to the lad who had odestly stuck himself away in a corner. were conducted by three capellmeisters, Perelli, Bonoldi and Almasio. By accident one day all these conductors were absent, and Maestro Masini, who found it impossible to play the accompniment from the score, requested me to undertake the accompaniment. As he had no great confidence in my musical acquirements he added, "It will be enough to play the simple bass accompaniment throughout." I had just ended my studies, and the most thick-bodied score could not terrify me, so I assented, took my seat at the piano, and the rehearsal began. still remember how my good music friends could not repress their smile when they saw the beardless, thin stripling in his anything but careful attire appear before them. The rehearsal began. The grandeur of the music had a

powerful effect on me. My cheeks glowed, I could not be content with playing the accompaniment merely with my left. I raised my right and began to conduct "The Creation" acording to all the rules of art. I had a great success, all the more as it was quite unexpected.

After the rehearsal I received congratulations from all sides, including naturally Counts Pompeo Belgiojoso and Renato Borromeo.

I do not know and do not care to inquire why the three conductors were absent. I merely mention the fact that the whole direction of the concert was intrusted to me. The performance was such a success that it was repeated some days later before the Archduke Rainer at the Noble Soon afterward Count R. Borromeo commissioned me to write a cantata for orchestra and voice for the marriage of one of his relatives. I accepted, and left profits to the Philharmonic Society.

Maestro Masini seemed to have equal confidence in the oung composer, and suggested that I should compose for the Philodramatic Theatre an opera on a libretto written by Solera. This was my first opera, "Oberto di San Bonifacio." I accepted with delight, and returned to Busseto, where I was organist. I remained three years at Busseto. Then the opera was finished. I went to Milan with the whole orchestral score. I had myself taken the trouble of writing out the soli, chorus and orchestral parts.

Then began the difficulties. Masini was no longer director of the Philodramatic. It was impossible to give my opera. I met Masini and complained of my ill-luck. seemed to have no slight confidence in me, for he had wished to show his gratitude, as I had so often, after "The Creation," taken up the baton and led countless rehearsals and performances (including one of "Cenerentola") with-out ever asking for pay. He inspired me with courage, and promised to do everything to have my opera given at La Scala. Count Borromeo and the State Attorney, Pasetti, promised their assistance. Finally the first performance took place in the spring of 1839, which was a double advantage to me: First, to have my première at La Scala for the benefit of the Pio Institute; secondly, to be able to have at my disposal Strepponi, Moriani, G. Ronconi and Marini. The parts were given out, the rehearsals begun. Then Morini fell sick. The rehearsals had to be stopped; there was no use thinking about my opera. I was thinking of returning to Busseto. Then, one day an attache of La Scala came to me and asked

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"Is it possible? Must I go there?"

'Certainly, signor; the impresario has ordered me to bring back the maestro from Parma."

I accompanied him. The impresario at that time was Bartolomeo Morelli. He had one evening overheard a conversation between Strepponi and Ronconi, in which they spoke in high terms of my "Oberto di San Bonifacio. I presented myself to Morelli, who without any circumlo-cution said that he was ready to produce it next season; he added only one condition, that the solo parts must be adapted to the artists at his disposition. Here was an offer! Young, unknown, I had found an impresario who would venture to produce the work of a newcomer without asking for any pecuniary sacrifice, which, by the way, I ould not have made.

Morelli himself took the risk of the mounting; he proposed that we should divide the profits, if, after a successful performance, I could sell the opera to a publisher. This was a very good acceptable offer for a beginner. The opera, in fact, was sold immeditely after its favorable reception to Giovanni Ricordi for 2,000 francs. di San Bonifacio" was therefore produced November 17, 1830.

It had no great success, but it was good enough to enourage me. It had, however, so many more performances than Morelli expected that he determined to prolong the eason. The opera was sung by the mezzo-soprano Marini, the tenor Salvi and the basso Marini. As I have remarked I had to alter the parts for the artists and write a new number, a quartet for dramatic effect. So Morelli insisted and I followed his advice; Solera wrote the lines, I composed, and the quartet was the brilliant number of the opera.

Morelli made me a proposition which for those long past days must be called brilliant. He offered a contract for the composition of three operas, which I must hand in every eight months for La Scala and the Imperial Theatre I was to receive for each work 4,000 francs; the profit from the sale of the scores after a successful première to be divided equally between us. I accepted at once. Morelli handed me the sketch of a libretto which he had ordered from Rossi.

Rossi brought me his libretto, "Il Proscrito." As I did not like it I did nothing with it. Morelli returned from Vienna in January, 1840, and said he must have at any price a comic opera for the autumn season, as a wish had been expressed in the "highest quarters" that he must enlarge his repertory in that direction. I must write the omic opera first, the tragic one afterward.

I read a whole library of librettos; I read and read and -not one single libretto pleased me. At last I took what seemed the best, "Il Finto Stanislao," which received the name of "Un Giorno di Regno.

Verdi then describes with touching simplicity how, just as he was beginning to work, he was attacked by rheumatism, which confined him to his bed; how his wife had to pawn all her valuables to pay the rent of their poor lodging; how, when he had recovered, his eldest son died, and his death was followed by that of his daughter and his wife. Thus on June 19, 1840, he was left alone in world, and had to write a comtc opera. continues.

"Un Giorno di Regno," produced September 5, pleased no one. Some blamed the music, some the staging. I had begun the composition in anguish of soul, and I crept away from the theatre with a broken heart. I had in vain sought consolation in art, and therefore determined never to write a single note again. I asked Morelli to cancel the contract.

"You are a capricious young fellow," he said; "my confidence in you cannot be shaken. Why throw up the

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sponge because one opera has not had the success expected? That's folly, you baby, you!"

My resolution could not be shaken, and at length he gave me back the contract. "Dear Verdi," he said, "I cannot compel you to compose. I repeat again that you are the only one of my composers in whom I have confidence, the fullest, unlimited confidence. Perhaps—who knows?—some day you will resume your pen. I shall be satisfied if two months before the beginning of each season you will inform me, and I promise that your opera will be performed."

I often, thinking of my bereavement, used to wander, as in a dream, through the streets of Milan. One day as I was thus wandering without looking before me I collided with a man coming from the Corso. He began to use bad language, when we suddenly recognized each other. collision made him merry and talkative. Morelli told all kinds of amusing stories till we reached La Scala, and then he took me to his office.

"I must tell you," he said, "I have commissioned Nicolai to compose an opera for me, but he does not want to do so as the libretto does not please him. Now look here, Verdi, this libretto of Solera-a libretto of the first class, extraordinarily beautiful, even brilliant. tive dramatic situations! Beautiful verses! Still this thick-headed maestro will not touch it, not even hear it mentioned! He says this admirable book is impossible for the stage! For God's sake where can I conjure up another libretto for him?"

"I can help you," I replied. "I have not written a note for 'Il Proscrito,' and will place the book at you rdisposal."

"Bravo!" he cried, "what luck!"

Bassi, the poet, stage manager, librarian, reader, all in one, soon brought the book, while Morelli was turning over the pages of another.

"See here, Verdi," he exclaimed, "wonderful subject to develop. Quite unheard of! Take it and read it through! I took the libretto; a manuscript in folio, clearly written and went away. On my way homeward an indescribable feeling of disquiet seized me, melancholy oppressed me; my heart beat frightfully. At home I took a glance at the work, and read the line, "Fly, Thought, on golden pin-I read the following verses, that made pression on me, for I had a translation of the Bible before I read one part, then another. I remembered my vow never to write another note. I must be my own master; I'll put it in a drawer and go to bed. Yes, but "Nabucco" had gotten into my head. Sleep would not come. I rise from my bed, read the manuscript once, twice, three times, till morning surprised me, and then I knew it by heart. Some days afterward I gave it back to Morelli.

"What," he said, "the libretto is beautiful!"

"Grand," I replied.

"Then set it to music; compose, compose!"

"Don't think of it. I'll not hear of it.

compose! compose!" he shricked, and "Compose! crammed the libretto into the pocket of my overcoat.

Then he took me by the shoulder and pushed me literally out of the door. The door fell to with a clash, and I heard him turn the key.

I took "Nabucco" home with me in my pocket. To day one verse, to-morrow another, one day one note, the next another, then a phrase—and by-and-by "Nabucco" neared its conclusion. This was in 1841. I went to tell Morelli the great news that "Nabucco" was ready and could be given during the carnival.

Morelli was delighted, but said he could not produce

it that season. He had engaged to produce three operas by celebrated composers, a fourth by an unknown one might be disastrous. I had better wait till spring.

I refused all further negotiation; either the carnival or not at all.

Morelli gave way

I went through the libretto again and found a duetting in the third act that did not please me. It seemed out of harmony with the Biblical tradition. I spoke about to We had a long fight. Solera, the author of the libretto. At last he asked me what I wanted. I opened the Bible and asked him to put into verse the prophetic words of

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Zachariah. He promised, and I played on him the trick that Morelli had played on me. I shut the door and turned the key. "No home for you till you have made me the verses.'

Solera was a man of Herculean build, and he could easily have made an end of me. But he laughed, and in a quarter of an hour the prophecy was in beautiful verse.

Finally, on March 6, 1842, my first impresario, Morelli, produced the opera "Nabucco" for the first time, with Strepponi, Bellini, Caghi, Rinconi, Miraglia and Dervies. I had returned to the opera stage.

The Raison d'Etre of the Sonata-Piece.

OW that the Symphony concerts are about to begin one may fairly preface one's talk about the higher music with an explanation of an important subject which not even analytical programs have been able to make clear to the majority of concert goers.

The classic composer constructs the principal movements of his sonata or symphony upon a plan which is of marvelous simplicity. Aiming at the development of certain beautiful musical thoughts, or of thoughts in which he perceives hidden beauties, he employs methods of contrast and comparison analogous to those of the painter. As the latter surrounds his principal motive with ary motives of which the values are carefully calculated to develop the beauties of the principal motive, so the composer, after a proper prelude, states his first theme and follows it with subsidiary themes, in keys nearly related to the key of the principal theme. A second theme is then introduced, of a character contrasted with the first and in a key contrasted with the keys which have gone before. Having thus stated his subject-matter (and in many cases having repeated this "first part" in order to make sure that it is understood), the composer become lecturer upon these his chosen subjects, aiming to develop the less apparent beauties of his themes by contrasting and comparing them in detail, piece by piece, a fragment of this with a fragment of that. Not content with showing the themes in their relation to one another, he may in-troduce new material and show new beauties by co-relation of the old with the new. But all must be relevant.

Even in the hands of a master-composer this part of the sonata, technically called the "elaboration," or ing-out," is not always easily understood upon the first hearing. More or less study is required for its perfect appreciation. Here composers aim—wisely or unwisely—to be more or less exhaustive; the result is that for the majority of hearers the chief interest of the sonata-piece lies in the first and last parts. Beethoven himself is not always able to make his elaboration of equal interest with

When the elaboration is complete, when the lecture is over, the composer presents the original themes with all his skill and intensity, grouping them in and around the principal key. It is as if he would say, "Now hear these themes in the light of all the new beauties which I have pointed out, and, with the larger knowledge which is now yours, perceive how beautiful they really are!"

To those lovers of music who enjoy music of classic form, but without knowing why, to whom analytical programs are still sealed mysteries, this suggestion of the art and rise of the sonata-piece may be of interest and help.—Frederic Field Bullard in Time and the Hour.

Lemberg. - The direction of the National Theatre of Lemberg offers a prize of 2,000 crowns for an opera on a Polish subject.

Mascagni.—Soffredini, the manager of the Italian Children's Opera, was the discoverer of Mascagni. One day he heard a little baker's boy singing in church whose voice pleased him. He looked the boy out and, finding he had great musical talents, gave him lessons in piano and composition for seven years. He also succeeded in having him admitted to the Italian Conservatory. But Mascagni ran away with a dancing girl and the Conservatory director wrote to Soffredini, "Mascagni, whom you recommended to us as a genius, is only a big ass."

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Mary Louise Clary .- Miss Mary Louise Clary, the contralto, has been engaged to sing in Carnegie Hall, November 29, in an orchestral concert to be given under the direction of Anton Seidl. She will also appear as soloist with the Schubert Club of Jersey City, under the direction of Victor Baier, on November 28.

Emma Heckle .- Miss Emma Heckle, the well-known oprano, has returned to New York after a prolonged visit to Chicago and has resumed teaching at her studio, 210 West Thirty-eighth street. Miss Heckle's pupils occupy much of her time, but she hopes to give a number of concerts and musicals during the winter. The following

certs and musicals during the winter. The following notice is but one of many of recent date:

Miss Emma Heckle, the distinguished soprano, has been spending a vacation of several weeks with her aged mother, at the residence of the latter on Vine street. Miss Heckle's voice has improved greatly, both in the evenness and extent of its register and in dramatic expression. She left last night for New York city, where she is busily engaged in her professional duties. During the remainder of the summer term she will fill important engagements at Sarate ga and other fashionable resorts. It is probable she will be heard in concert in this city next season.

Miss Emma Heckle, a soprano, of New York, is at the Albemarle, and is one of the stars at the weekly musicales.—Cincinnati Enquirer.

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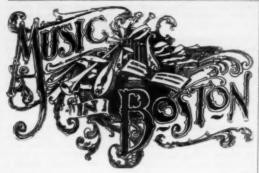
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BOSTON, Mass., November 7, 1897.

SPEAKING of Schumann, the symphonist, I wrote two weeks are of Schumann weeks ago of Schumann, the composer of the "D minor Concerto." For "concerto" read "symphony."

In the latest of his exhaustive articles on Tschaikowsky, the RACONTEUR says: "Op. 18 is 'The Tempest,' a fantaisie for orchestra I never remember hearing. Has it been given in America, Mr. Hale?"

I have never heard it, but it was played in Chicago by the orchestra under Theodore Thomas in 1894. It seems to me that it must have been played in New York before

Tschaikowsky's "Romeo and Juliet" was first played in New York April 22, 1876; "Francesca da Rimini," De cember 21, 1878; "Manfred," December 4, 1886; "Hamlet," April 11, 1891.

Will the RACONTEUR kindly allow me to add these notes of his most interesting article? They are taken from 'Kashkin's Reminiscences" (1896).

'The Tempest" was composed during a month's holiday in a country house in the Government of Tambov. Comparing certain parts of this Fantasia with the Introduction to the "Rheingold," Tschaikowsky said: "This introduction of Wagner's is the work of a true genius, dared to carry out his idea in all its simplicity. had the same idea myself for 'The Tempest,' but, being afraid of the monotony, I added the two little-phrases for

wind instruments, which are quite superfluous." The orchestral Fantasia "Francesca da Rimini" (1876) was conceived originally as an opera. The librettist Zvantsev, a fanatical Wagnerite, insisted that Tschaikowsky should follow Wagnerian theories; but the composer, although he liked the book, refused the conditions. Tschaikowsky told Kashkin that Doré's drawings for the 'Inferno" influenced him considerably in his musical delineation of "Hell's Whirlwind."

During the second half of the summer of 1884 Tschai-kowsky began to work upon the "Fantasia for piano and orchestra, Manfred." The subject had been suggested by Balakireff. It was hard work for the composer. "Manfred" cost me a whole year of my life," he said.

The second piano concerto, op. 44, was first played in New York by Madeleine Schiller November 12, 1881.

As you may remember, the first performance of the piano concerto No. 1 in B flat minor on any public stage was at Boston by Hans von Bülow, October 25, 1875, They say the first cablegram ever sent from Boston to Moscow was from Bülow to Tschaikowsky announcing the success of the work. However this may be, Kashkin says Tschaikowsky had very little money at the time, "and it was not without some compunction that he spent it in answering the telegram." S. J. Tanieff was the first to play it in Moscow.

Mr. Zielinski, of Buffalo, writes me that he has played in public within the last eight years, and in many places, Glazounoff's Barcarolle and Novelette, op. 22, and the first study from op. 31. He is good enough to add these details from Glazounoff's life. "Glazounoff is the son of a well-known bookseller. He finished his studies at the Ecole Réale before he devoted himself seriously to music

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IOHN C. DEMPSEY,

Bass-Baritone.

Returned from Tour with Nordica. Henry Wolfsohn Musical Bureau, 131 East 17th Street, NEW YORK.

Twas in 1880-82 that he composed his first symphony in E major, which was played with great success under the direction of Balakireff. His first quartet, his first overture (on Greek themes) were performed the same year under Anton Rubinstein's direction in a symphony concert." In 1884 Glazounoff went to Germany to be present at the production of his first symphony in Weimar; and there of course he met Liszt.

I am indebted to Mr. Robert I. Carter, of Cincinnati, for the program of the second chamber concert of the College of Music of that city, dated January 20, 1897. The final number was Glazounoff's Suite, op. 35, for string quartet; it was played by José Marien, George Dasch, Richard Schliewen and Lino Mattioli.

The program of the fourth Symphony concert, given last night, was as follows:

It was only a week ago that Strauss' "Thus Spake Zarathustra" was played by the orchestra under Mr. Paur. And in that orchestra sat as an extra oboist Mr. de Ribas.

If you should look at the Musical World (London) for 1837 you might find in the number dated April 14 a review of a concert given by Mr. de Ribas, a flute player. And you might find that "his brother, too-quite a laddistinguished himself in a solo by Vogt on the oboe; he will become a very fine player, for his tone is beautiful

and his execution already surprising for his years."

This is Mr. de Ribas who played April 17, 1847, at a Philharmonic concert in New York "an aria for oboe from a violin solo" by De Beriot.

And Mr. J. S. Dwight, in a number of his journal in April, 1852, spoke thus of him: "Mr. de Ribas is one of our most useful musicians; in our principal orchestra from the Academy time to this his oboe has been remarked as one of the good points; and in this inclement weather, in spite of very poor health, he has been always at his

Mr. de Ribas played in London in 1837. Stop a moment and think what that means. Mendelssohn had just married Cécile Jeanrenaud and had not penned a note of the "Elijah." Schumann had not written his first symphony. Schubert had not been dead ten years, and it was only ten years before that Beethoven had been buried. Brahms four years old. It was the year of Berlioz's Requiem. The autumn of that year, 1837, Wagner, twenty-four years old, went to Riga. Verdi had not written his first opera. Gounod was studying at the Paris Conservatory. Tschai-kowsky was not in this world; Rubinstein was seven years old. And Richard Strauss did not see the light

And there Mr. de Ribas sat, playing his oboe and obey ing the beat of Emil Paur, who was not born until 1855. What, pray, would he have said in 1837, what would the most experienced violinist of that day have said as he looked over the score of "Thus Spake Zarathustra?

until 1864.

It is over a week since I heard the symphonic poem of Strauss, and each day has strengthened my dislike. remember with pleasure and admiration only the nobly broad and uplifting opening measures, Zarathustra's "Greeting to the Sun." The sublime effect of the roaring pedal, the simple trumpet theme, the full orchestral chords C major, C minor, and then the return to C still masters me, and still does all, or nearly all, that fol-lows seem a lame and impotent conclusion. I remember nothing of "The Dwellers in the Rear World," save a fleeting echo of the Gregorian Credo and Magnificat. The section of "Joy and Passion" is to me now but a mighty pother, and neither the theme given to violins, oboes and horn, nor the trombone theme, seems of any real worth. "The Grave Song" is not without passages of sombre beauty, but the fugued passage "Of Science" is

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to me a dismal nightmare. "The Dance Song" is preto me a dismai nightmare.

tentious in orchestration; the chief theme is commonplace ves worse than commonplace. "The Night Wanderer's Song" is comparatively a relief. Then comes the much discussed end. Violins (in the highest) and harps in B major, the second position of the chord. trombones play this chord-C natural, E, F sharp, and against it the double-basses pick C natural, G natural, the fifth, C natural the octave. Again the chord of B major in the same position. The double basses pick C natural three times. And Mr. Reimann asks, "Has Zarathustra really solved the world riddle, or do investigation and longing and suffering, &c., begin again?"

Now, concerning the metaphysics or the philosophy of this strange and huge work, I have nothing to say. tried last spring to read the book of Nietzsche, but neither in German nor in English could I make head or tail of it.

I remember Mr. Floersheim writing from Berlin that Strauss told him: "I did not intend to write philosophical music, or to portray Nietzsche's great work musically. meant to convey musically an idea of the development of the human race, from its origin through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Uebermensch. The whole sysphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification in his book 'Thus Spake Zarathustra.'"

absolute music this work, as a whole, is swollen out of all proportion—bombastic, ugly without excuse, wilfully perverse. The themes are for the most part vulgar, and the treatment of them is preposterous. The orchestra is thus composed: One piccolo-flute, three flutes (the third of which is interchangeable with a second piccolo), three oboes, one English horn, one E flat clarinet, two ordinary clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, four trumpets, three trom-bones, two bass tubas, one pair of kettledrums, bass drum, cymbals, triangle, Glockenspiel, one low bell, two harps, the usual strings, and organ.

In spite of this army of instruments, with the exception of the superb opening measures, there is little true sonority. My friend and colleague, Mr. Woolf, speaking of the unhealthiness of the music, wrote, "It suffers severely from basstubaculosis, and its utterances are too often basstubathetic." And yet you seldom hear a true, full, satisfactory bass in the harmonies; there is seldom a majestic or satisfying walk in the bass. Everything is shrieking high up in the air. In desperately polyphonic pages there is emptiness where there should be strength. Of course there is much that is wonderful and surprising in the de-tail of the orchestration, but with the exception of the opening measures there is no great thought nobly expressed in the whole work. As absolute music it must fall below the "Death and Apotheosis" of the same composer. Vulgarity here shakes hands with predetermined eccentricity. It is as though you listened to the ravings of a disordered mind that in the wild pursuit after originality of expression had forgotten coherency of thought and logical association of ideas; yet in the ravings are felicitous phrases, a mental brilliance that distresses, for you realize that this man was singularly gifted musically in certain ways.

And last night, although the Haydn symphony, so far as the first three movements are concerned, is a dull thing, and the academic beauty of Mozart was vitalized only by the exquisite art of Mr. Kneisel, yet there was the constant thought that even academic dullness or beauty is preferable to such originality as that of Zarathustra preferable to such originality as that of Zarathustra by out "Thus Spake Zarathustra" entirely from the memory, but it made one realize-for it was played marvelously well-that it is more truly dramatic, and indeed more highly inspired than the Leonore No. 3. And this not because it was written by Beethoven; not because the composer is dead, but because sublime thoughts are ex-

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pressed in sublimely forcible and beautiful and lucid harmonic and orchestral speech.

Mr. Paur's cadenzas to the Mozart Serenade were in

Mr. Max Heinrich sang songs by Schumann, Brahms (the four Serious Songs) and Mackensie in Steinert Hall the 2d.

Stephen Townsend, baritone, gave a concert, sisted by Miss Gertrude Miller, soprano, in Steinert Hall PHILIP HALE.

Madame Dyna Beumer.

A N atmosphere of romance and learning surrounds the A birthplace of the charming Belgian soprano who is now in New York, and not a little of this atmosphere clings to Madame Beumer herself. She is one of the favored mortals who can reflect the spirit of her country and who is invested with the finer qualities of her race. Her voice, her mental attainments, her social advantages should cause

her to be warmly welcomed in this country. Belgium is a home of antique legend and story. The Gauls, the Celts, the Germans, the French, the Spanish have in turn contributed to its development and its civilization. The result has been a high degree of culture in the more important cities, and, as always happens when there mixture of races, a high degree of interest in matters of history and art. Madame Beumer was born in the very centre of Belgian culture-Brussels. Here is established the Royal Aca emy of Science, Literature and Art and the Royal Musical Conservatory. In the latter her father, Henry Beumer, who came from Holland in his early youth, was professor of the violin. The Royal Conservatory is under the immediate direction of the Minister of the Interior, aided by a commission of seven members nominated by the King, with the burgomaster of Brussels as honorary president.

Naturally the more gifted pupils of the conservatory are brought into relation with the more intellectual and appreciative circles of Brussels, and Dyna Beumer, belonging herself to a family of distinction, was regarded with more than ordinary favor.

Encompassed by their atmosphere of culture and appreciation she rapidly developed not only great musical talent but also those qualities of mind and heart which have so endeared her to her own people. She became a special protégée of their Majesties the King and Queen of Belgium, and is still in high favor at the court of Holland. From France she has received the insignia of Officier d'Academie, and wherever she has become known honors and at-tentions have been showered upon her—well-deserved testionials to her nobility of nature and refinement as well as to her remarkable musical gifts. To her as one of their most celebrated virtuosi the Belgians point with pride, re-

garding her as an ideal exponent of the art of singing.

Her early training in vocal culture was received mainly from Gavaert, the director of the Brussels Conservatory; later she studied with Chiaromonte and then with the celebrated baritone Faure. But the most careful training cannot make a voice like a Madame Beumer's; that is a gift from the gods. Her voice is pure in quality and of surpassing sweetness. It is not surprising that Massenet, the French composer, should write after hearing her: "What art, what talent, what a voice!" Nor that Richard Pohl should say that Mozart must have had her in mind when he wrote his finest coloratura arias.

Besides the pleasure afforded by hearing Madame Beumer's voice much may be learned; by observing her

method of interpretation, the manner of phrasing, the delicate nuances and the general ease and breadth of her style. Although her skill as a coloratura singer has won the praise of the most critical composers who have heard her, it is not merely in florid music that she wins her laurels. The deeper music that springs from the heart receives from her that exquisite interpretation which can only be given by one who lives in harmony with spiritual things.

Her special musical successes cannot easily be enumerated in an article limited as to space. It is sufficient to say that enthusiasm has attended her appearances in Belgium, Germany, Austria, Russia, France, Holland, Switzerland, Scandinavia and England. Very recently Antwerp and London have added words of highest praise to those already bestowed. These expressions of interest and enthusiant to the second section of the second section. siasm will, no doubt, be re-echoed here in New York, for although Americans are apt to make up their minds for themselves, regardless of foreign opinions, they do not fail to recognize superiority in any art.

It has been regretted that Madame Beumer has been prevented from appearing in opera on account of an accident she met with when quite young. In the estimation of critics, she would have been incomparable in this wider field. But her lameness has caused her to enhance her musical gifts in every way possible for concert singing, so that the loss from opera is partly, if not entirely, balanced

by the gain to the concert stage.

The letters from Massenet and Chaminade which we have selected for publication, and a few of Madame Beumer's most recent press notices, will give additional proof, if any be needed, of the estimation in which she is held.

TRANSLATION OF MASSENET'S LETTER TO N. HERLOF.

MAY 6, 1807.

DEAR SIR—It is with the greatest pleasure that I shall see you in Paris. I will be there during June and September.

I congratulate you upon having secured Mme. Dyna Beumer. She is an exquisite and re carkable artist, who is certain to score Cordially yours,

MASSENET. great successes in her concerts.

(Signed)

TRANSLATION OF THE ORIGINAL LETTER FROM C. CHAMINADE TO DYNA BEUMER.

AUGUST 12, 1897.

DEAR MADAME—I thank you very much for your kind intention of singing my music during your American tour. I am much delighted about it, as I know what an admirable interpreter you are and what wonderful things you make of everything you sing. Americans are a very artistic and enthusiastic people, and no doubt you will meet in their country with all your European triumphs.

Believe, dear madame, in my greatest sympathy and sincere admiration. (Signed) C. CHAMINADE.

Mme. Dyna Beumer and M. César Thomson (violinist) were specially applauded, and at the close of the concert the Queen and Princeas Clémentine advanced to the platform and shook the two latter artists heartill by the hand, assuring them of the great pleasure they had experienced in listening to them.—The New York ure they had experienced in listenia Herald, Paris, Friday, August 6, 1897.

Yesterday's concert proved for Dyna Beumer an occasion of sig-nificant artistic success. No doubt the American people, who are beyond the average where music is concerned, will know how to ap-preciate the splendid and eminent talent of Dyna Beumer.—La Meuse, August 4, 1897

Rarely has the great and sympathetic artist scored such a success. After the air "De la Belle Arséne," of Monsigny, which she inter-oreted in a wonderful manner, she was showered with flowers, and lad to sing again. She gave as an encore "The Echoes" of Eckert. —La Vie Bilgante, Spa, August 4, 1897.

It is always with her beautiful voice that Dyna Beumer sang the air of the opera "La Belle Arséne," to which M. Gevaert has added a cadence of an incredible virtuosity. The sympathetic artist has rarely scored a greater triumph—Le Nouvelliste, August 3, 1807.

Mme. Dyna Beumer always possesses that incomparable voice and accomplished talent. After the air of "La Belle Arséne." which sho

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rendered in a wonderful manner, being repeatedly recalled, she had to give "The Echoes," which was rewarded by a profusion of flowers.

—L'Union Liberale, August 3, 1897.

Dyna Beumer, a singer with superb art, great facility of execution and delicacy of expression, sang the air from "La Belle Arséne." an old opera of the last century. The audience recalled her enthusiastically. At the request of many present, and, it is said, by special desire of the Queen, Madame Beumer gave as an encore the famous Swiss "Echo Song," by Eckert, which, I am sure, was never sung better. Quite an ovation followed, and Madame Beumer bowed her better. Quite an ovation followed, and madame Beumer cowed has thanks and also her addeux to the public, as she leaves for New York shortly -The Belgian Times and News, August 5, 1897.

Mme. Dyna Beumer is one of our musical prides. She sings mar-velously, and marvelously enchants you with her incomparable marvels. She sang the air of "La Belle Arséne," of Monsigny, with an extreme fineness, and the "Echoes," of Eckert, were given in such a way that cannot be equaled.—Journal des Etranger, Angust 3,

Dyna Beumer was wonderfully fine in her rendering of the air from "La Belle Arséne," of Monsigny, and in the "Echoes," that she was compelled to give as an encore.—La Chronique, August 3, 1897.

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The Queen conversed for some length of time with Mme. Dyna Beumer, whose voice eternally remains beautiful, pure and incomparable.—L'Express, August 4, 1807.

A Dossert Pupil.-Theodore Arnheiter, the talented pupil of Frank G. Dossert, has been appointed to take charge of the vocal department at the Hasbrouck Institute. Mr. Arnheiter will give a recital in Jersey City on December 1. He will be assisted by Hans Kronold, the renowned 'cellist, and Master Harry Graboff, pianist.

Herbert W. Greene's Lectures .- The normal work which has been a special feature for some time in connection with Mr. H. W. Greene's vocal teaching has been resumed at his studios, No. 487 Fifth avenue. resumed at his studios, No. 487 Fifth avenue. The meetings of the class are fortnightly, and the second one occurred on Wednesday last. The program comprised a paper on "Phrasing" by Miss Watson, aided in illustration by a violin selection from Miss Tyler. Several vocal selections followed. A paper on the same subject will be read by Miss Burns next week with special reference to ambers selected for the purpose of illustration.

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P REPARATIONS for the Jubilee Saengerfest of the North American Saengerbund, which will be given in this city in 1899, are gradually assuming some definite shape. The executive board was recently incorporated, and with Mr. Bernard Bettmann as president counts among its members some of the most influential and rep-

The North American Saengerbund was organized in Cincinati some fifty years ago, and it is but proper that the celebration of its fiftieth anniversary should take place in this city. Mr. Fred. H. Alms, one of the board of directors of the College of Music, and a generous patron of the heavenly muse, made an unconditional gift of \$1,000 to the executive board of the Saengerfest for a prize composition.

This afternoon the music committee had a conference with Mr. Alms and established the following conditions for the competition: First, the composition is to be for mixed chorus, soloists and orchestra; second, it is to have such a general character in its construction that it may be used for other purposes than for a Saengerfest; third, the subject is to be the glorification of the fine arts in general or else that of music alone; fourth, the text is be in Latin with English and German translations; fifth, the time occupied for the performance of the com position is not to be less than forty nor more than sixty sixth, the composition is to be sent in to Dr Gustav Zinke, secretary of the music committee, on or before July 1, 1898, without signature of composer, but with motto and cipher. An accompanying letter is to be sent to Rev. H. G. Eisenlohr, president of the music com mittee, with proper signature, referring to motto and cipher on the composition.

usic committee also determined that the Saengerfest Hall, to be specially constructed for the occasion, shall have the following seating capacity: Stage accom modations for five thousand singers and one hundred men in the orchestra; twelve thousand seats for the audience. The committee on hall, with Gen. A. J. Hickenlooper as chairman, has asked for an appropriation of \$60,000 for the construction of the temporary hall.

The Apollo Club this year is taking a step higher in the direction of serious art work. It will be its sixteenth season, and a series of three concerts is announced to be given in Springer Hall under the direction of Mr. Bush W. Foley. The first concert will be on Thursday evening, December 9, when Dvorák's "Stabat Mater" and "The Swan and The Skylark," by Goring Thomas, will be given by an augmented chorus, assisted by the Cincinnati Symphony Orchestra. The soloists will be Antoinette Trebelli, soprano; Ida Smith-Lemmon, contralto; George Hamlin,



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tenor, and Carl E. Dufft, bass. Every effort is being made for the success of this initial concert. There seems to be more earnestness and enthusiasm among the members of the club than ever before in its history. The second concert will be devoted to part songs, and the soloists are announced: Tirzah Hamlin-Ruland, contralto, and Leo Stern, 'cellist. The third concert will be of a high character, and Massenet's "Eve" will occupy the evening, with the following soloists: Genevieve Clark Wilson, so-prano; Evan Williams, tenor, and David Bispham, bass. The chorus will again be assisted by the Cincinnati Symphony Orchestra. Mr. Louis Ehrgott continues in the position of accompanist, for which he is exceptionally fitted. The board of directors of the club are: Elliott H. Pendleton, president; Joseph Wilby, vice-president; R. M. Bickerstaff, secretary; H. T. Loomis, treasurer; Geo. B. Jennings, librarian; Joseph Adle, A. H. Chatfield, J. B. Hargrave and A. F. Maish.

A musicale was giving on Saturday afternoon, October 30, at the palatial residence of Mr. J. G. Schmidlapp in honor of Mrs. McKinley. The arrangement of program and the selection of its participants were left entirely in the hands of Mr. Frank Van der Stucken, dean of the faculty of the College of Music. Among those present on this distinguished occasion were President McKinley and Mr. Herrick, of Cleveland.

The program was as follows: Mr. Paul Haase.Poppe Mr. Lipo Mattioli. The Bird and the Rose. Horrocks

Mr. and Mrs. Haase, in their duet from "The Creation,"

achieved a very emphatic success, their voices blending beautifully. At the close of the concert the President of the United States shook hands cordially with Mr. Haase and said, "I love to hear the German songs."

Mr. Haase will soon begin a concert tour under the management of Mr. Alexander Weiss, the private secretary of Mr. Van der Stucken. Mr. Weiss will also manage other local talent.

The first invitation vocal recital of the Auditorium School of Music was given yesterday afternoon, in the beautiful studio of Miss Tecla Vigna. Her pupils showed progress and enthusiasm for their work. These were Misses Jeanette Foster, Antoinette Werner, Bessie Boyer and Jessie Coffey. They were assisted by Miss Cora Henry, violinist, a pupil of Mr. Tirindelli, and a quartet of oices.

Adolph Hahn, violinist, and Mr. Philip Werthner, pianist, gave a musicale at the W. C. A. Auditorium in Dayton, Ohio, on Tuesday, November 2. An interesting ogram was thoroughly enjoyed.

Mr. Oscar J. Ehrgott, baritone, has arranged a series of three song recitals. The first will present a miscellaneous program; the second will be devoted to Beethoven, Schu-

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bert and Schumann; and the third to Loewe, Franz and Mr. Ehrgott has been engaged to sing the solos in "The Messiah," to be given at Birmingham, Ala., on the evening of December 21. He has also organized a chorus in Clifton, with Mr. Romeo Gorno as the acco panist. The chorus will give parts of "The Messiah" Christmas week at the Town Hall.

Miss Josephine Kilb, a graduate of the College of Music under Signor Lino Mattioli, has been engaged as contralto in the choir of the Mt. Auburn Presbyterian Church. Miss Kilb is a singer of decided ability, whose

voice has much musical quality.

I recently had the opportunity of hearing Miss Louise Byram sing before a select invited audience, at the Auditorium School of Music. Miss Byram is a young girl from Liberty, Ind., who has been studying under the best masters in Germany for the past five years. She sang a few German Lieder, an aria from Mozart's "Figaro," and the indispensable "Una voce poco fa." She has a pure the indispensable "Una voce poco fa." She has a pure soprano voice, of liquid, almost melting quality. Her portamento is delightful. She sings with feeling and has her voice under good control. Miss Byram is a sister of Mrs. J. H. Sharp, of this city, and will make Boston her

The season is progressing splendidly at the Conservatory of Music. Mr. Georg Krueger will give a piano recital this week, and Mr. Theodore Bohlmann has one in I. A. HOMAN. preparation.

Circulars and Pamphlets.

HE artistic cuts, half-tones and reproductions of the I photographs and portraits published in this paper are known to the whole musical profes ion. These are printed, together with this paper, by the Blumenberg Press, 214 William street, which is prepared to print the most artistic kind of circulars and pamphle and catalogues for musicians or others.

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Pupil of Mr. Benham .- Miss Helen M. Lang, a pupil of Mr. Benham, will give a piano recital in Steinway Hall on Thursday, November 18, at 8:15 p. m. Her program includes the G major concerto by Beethoven and the con-certo by Grieg. Mile. Cecil Brani, who has sung in the Covent Garden Opera House, London, will assist Miss Lang.

Mr. Mulligan's Organ Recital .- Mr. William Edward Mulligan gave the first of a series of organ recitals last Sunday evening in St. Mark's Church.

He was assisted by Miss Caroline Mihr, soprano; Miss Clara A. Jewell, contralto; Mr. Nicolas Sebastian, tenor, and Mr. John C. Dempsey, bass. The program included numbers by Bach, Capocci, Wagner, Gounod, Caellerts and Beethoven

Miss Mihr sang the solo "Repentir," by Gounod, with feelng and taste. Mr. Mulligan's playing of the Prelude in B, by Bach, was noteworthy for its clearness and finish. The next recital takes place on Sunday, December 5.

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ESTABLISHED JANUARY, 1880. No. 923.

NEW YORK, WEDNESDAY, NOVEMBER 10, 1897.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus; W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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19 Union Square, New York City.

A CCORDING to the Journal of Monday, Pugno is "a noted French baritone" and Ysaye is the "famous Belgian violinist and pianist." hire a music critic. Mr. Hearst!

THE Abbey, Schoeffel & Grau Company (limited in common business sense) has again met and the portentous news announced that Van Dyk has been engaged. This is a bad stroke for John Reszke, as the Belgian tenor has some voice left and is also a tenor. Come, come, Mr. Grau, we see trouble ahead. Of course business of genuine importance was shelved.

D ESPITE Sembrich, despite Seidl and his band, the first concert at the Astoria was a fashionable function, not an event of serious musical importance. We have always doubted the wisdom of mixing up the two worlds; one or the other is bound to suffer, and the Astoria affairs will soon degenerate into mere modish conversaziones. In that case we hope Mr. Seidl will plant his foot firmly down and refuse to play when the gabbling begins in the boxes.

TWO statements before us which were made lately by reliable contemporaries have at first glance very little in common. But in reality they bear pleasantly upon each other. One statement, from an English religious journal, is that there has been a marked decline of interest in the Handelian festival in London, the decline being evidenced by a falling off in attendance and a falling off in receipts to the extent of £4,000 less than the usual average. The other statement, from the Evening Post, is to the effect that nearly all the masses to be sung in St. Patrick's Cathedral this winter will be by American composers.

The deductions to be drawn are palpable. Even London amateurs, devoted as they are to steadygoing traditional music, are getting tired of the old, familiar musical jog trot and are beginning to feel that riding on a hobby horse is not a means of rapid progress. One might as well sit quietly at home. And even a church renowned for the uniform excellence of its musical services, which has been in the habit of offering to its congregation the best compositions of all ages, interpreted in a most fitting manner, does not disdain to encourage home talent, does not consider the best American compositions unworthy of a fair hearing. These masses may live to a good old age under the fostering care of the Church, or they may die unnoticed. But they will die by the hand of the composer, not from inanition or neglect.

Put the two statements together, oh, ye of little faith, and appreciate the negative value of the former and the positive value of the latter.

IS IT A BOW OF PROMISE?

MASCAGNI seems to be rivaling Sir Edwin Arnold in his pursuit of things Japanese. Although he has not taken to himself a bona fide Japanese wife as Sir Edwin has, Mascagni has been carefully steeping himself in the local color necessary for his new opera, "Iris," by living at Pesaro for some months and there surrounding himself with Japanese bric-a-brac and musical instruments. Here he serves Japanese tea in Japanese style, and no doubt talks Japanese and sings Japanese songs in Japanese style, for Mascagni has the musical temperament to rush onward to the bitter tragic end, regardless of musical consequences.

One point of real value, however, is indicated in the Sun article, from which this latest information is derived. No stage manager will be allowed to mount the opera without conforming to the costumes, scenery and general decorations, which the proprietors of the opera have carefully arranged. A wise provision this. It may, in one case at least, cut off all possibility of an opera being presented in any such Gallico-Russian, Celtic-German, anarchistic-archaeological combination of scenery, costume and decoration as has sometimes characterized Metropolitan Opera House performances.

However artistic in their tastes Metropolitan Opera House managers may be, they cannot carry out their plans properly when hampered by high salary artists, who take the profits while the manager like "Lord Ullin's daughter is left lamenting." If composers, or proprietors of operas, would always lay down determinate rules in regard to proper production of their operas, and if these rules could always be legally enforced, the public would certainly be gainers thereby. And managers might find, after experiment, that any good opera, well staged, evenly presented, appealing in all ways harmoniously to the eye and ear, might "draw" as well as one single drawing card in the shape of a \$5,000 per night soprano minus musical feeling, or an equally high priced tenor plus a brother. Perhaps "Iris," the new musical rainbow, may prove a bow of promise in one way, if not in another.

THE ORCHESTRA.

T appears now as if the present season of Theodore Thomas' Chicago Orchestra will be a pro-nounced financial success. The Auditorium, in Chicago, a place of unusual dimensions and larger than any other concert hall or music hall in the country, is crowded weekly with a most intelligent class of people, chiefly young and middle aged, who are actually intensely absorbed in the program and its interpretation.

In Pittsburg, in Cincinnati, in Buffalo and, of course, in Boston, a similar condition prevails, the permanent orchestras attracting the culture, the intelligence of the cities and the tonangebende masses. It will be found that the orchestra-the permanent orchestra-is after all the post graduate university of each community. We have no such university here in this great 3,000,000 mass of music hungry beings. Our orchestras are not permanent; they are temporary, makeshift, accidental aggregations. They are not homogeneous and hence have no single will or purpose except for the moment. Unlike the permanent orchestra, they have no object, no aim, no principle, no law and hence they have no atmosphere, no character and actually no tone.

The Philharmonic elects its own leader, which is an anomaly sufficiently paradoxical to make it approach the nature of a farce. Under its defective constitutional existence the oldest players refuse to make room for the young, vigorous and physically capable tone makers. In all phases of life, even in a fixed bureaucracy like Russia's, the principle of displacement is essential so as to secure the best possible results. With the New York Philharmonic the laws of natural selection, as well as the laws of artificial selection, are defied, and the old and incapacitated refuse to vacate in favor of the younger and more capable. The leader, being elected by the society, is its tool and must therefore succumb to its decisions. Without discipline there can be no order. There is no discipline in the Philharmonic, because there can be no authority, and for the same reason there can be no responsibility and there is none.

Without high priced soloists the Philharmonic concerts cannot live. It is the solo attractions that bring the subscribers to the Philharmonic and because there is a lower average price. Last Saturday Theodore Thomas gave one of his regular concerts in Chicago to a crowded house without a soloist. See program in Chicago letter.

And yet we consider New York a great musical emporium! How absurd; how ludicrous! We

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ROMANTICISM IN CHORAL MUSIC.

BERLIOZ, speaking of the adagio cantabile in the ninth symphony, refers to the lack of unity, in that there are two distinct airs—the first theme, however, finally and in the most subtle manner dominating the first. "So great, so supreme," he says, "is the beauty of the melodies, so wonderful the variety, charm, power and grace of the work done, that it rivals that of the greatest poet who ever lived, and if the law of unities is broken so much the worse—for the law." Here is a marked example of the inner feeling of romanticism voiced in Beethoven's music and in Berlioz's appreciation.

The definite breaking away from classic forms of musical expression was, we know, in the first place the result of that revival in literature and art which we call the Renaissance, the attempt to come closer to humanity, to imbue all literature and art with natural human feeling. The natural human feeling is always to rebel at too straight lines. The natural human feeling of a genius is to break away into a new pathway for himself-to walk over the old formulas only so far as is necessary to keep his footing; he must add some new beauty of form or expression to what has already been established. Mendelssohn is called the first of the romanticists, but, as we have before pointed out, there can be no such hard and fast line drawn in musical development; the tendency toward what we call Romanticism began with Palestrina, was indicated by the original humanizing melodies of Bach in his Passion Music, and received its first decided manifestation in Beethoven. Thereafter the development was rapid, its most powerful exponents being Berlioz, Schumann, Rubinstein and finally Wagner.

Berlioz broke very far away from classical restraint. He was the musical culmination of the stormy period in which he lived. He can never be thoroughly understood without a knowledge of his time. He was thoroughly imbued with the revolutionary spirit and his art in its strongest aspect was the art of turmoil, of fear, of unrest. The wild ride to the abyss of Faust and Mephistopheles, the mocking "Chorus of Devils" in "Faust," and, on a higher plane, the agony of the "Lacrymosa" in the "Te Deum" are superior, in intensity of feeling and splendor of orchestration, to all similar expressions in modern music. And this intensity of feeling and splendor of orchestration pervades all of Berlioz's compositions; but, because of his mental limitations, he could never portray with equal power, however much he desired to, the calmness. the profound self-control of true religious feeling. Berlioz thought that he reached the point of sublimity in his "Requiem" and in his "Te Deum," but he only really touched it in the Sanctus of the former and in the magnificent final chorus of the latter. His weakness in counterpoint is generally noticeable, although the weakness is often concealed by the rich orchestration. He had not the fine sense of reticence which held him back from extravagance and musical absurdity in those attempts which he made to reach the sublime in choral music. He had the aberrations that often accompany genius. Musically his choral works are seldom firm in structure, but they are magnificent in rhythm and modulation. They are terrible, melancholy and humorous by turns.

Much of what we have briefly said of Berlioz, as applied to his choral music, applies also to Rubinstein; for, although Rubinstein adheres in the main to classical forms and shows somewhat the influence of Mendelssohn, especially in his earlier works, his fervor, the curious cross rhythms and cross accents and certain peculiarities of orchestration remind one strongly of Berlioz. "The Maccabees,"

the "Demon," the "Tower of Babel" and the Biblical opera of "Sulamith" are especially valuable for interpretation; for, notwithstanding many longwinded passages, the solos and choruses are most of them beautiful and many of them delightful studies in Oriental coloring. "The Maccabees" presents, it will be recalled, the interesting peculiarity of unfolding two distinct styles representing the Greek and Hebrew elements.

But it is by "Christus," which Rubinstein himself calls the work of his life, that the composer must be judged as a writer of choral music. How far did he meet the anticipations of the musical world? How far was he able to carry out his own conceptions? There has been so little study of this great sacred opera in this country that few will feel themselves capable of answering these questions. The performance abroad and the analyses that have been published and a consideration of the score will, however, convince any musician that the agitated music descriptive of those turbulent times preceding Christ's advent; the lurid harmonies, veritable Satanic chords, in the "Temptation in the Wilderness," chords dominated finally by clear major chords: the scene before Pilate and the crucifixion scene, which illustrates the struggle between good and evil, all represent the climax of Rubinstein's power in orchestration, while the Messiah "idea," as he himself calls it, the four opening bars lento, give his conception of sublimity in theme, and the lovely strains of the "Sermon on the Mount," the chorale of the angel's message and song of the heavenly host, give his conception of spirituality in music. But it is exactly in these latter elements of a sacred opera that he fails to reach the highest point possible. The listener may be momentarily transported, but he is not translated. On the other hand, the vigorous "Song of the Northern King" and St. Paul's bold words cannot be imagined in any more adequate form. As a whole the sacred opera is fitly characterized as "a series of moving pictures set to appropriate music." and it is surely far more worthy study for the purpose of musical development than are many of the monotonous compositions of the English school, which have so long dominated our church festivals and so often, too often, controlled our secular festivals.

In this progressive day music of the old-time English school should only be offered occasionally at secular festivals, as illustrating a certain period of choral music and a certain legitimate style which has had its worthy influence, but which cannot be assumed as the only correct model to be placed before the people.

Schumann, the "champion of romanticism," has left on record his indebtedness to Bach. He writes in 1840: "Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we can have no idea how Bach, had they known him in all his greatness, would have affected their creative powers. I myself confess my sins daily to that mighty one and endeavor to purify and strengthen myself through him." One of the gigues which Schumann wrote is an almost perfect imitation of Bach. But he soon sought out his own artistic form of expression, even in his counterpoint. He did not develop his counterpoint according to classic models from a classically constructed melody, but he composed his theme in the romantic spirit and allowed this theme to develop itself in novel and original harmonies, and he endeavored at the same time to bring his own musical views into harmony with the general system of ancient counterpoint. And although he studied Bach carefully, he gained his knowledge of form by instinct, by his fine sense of artistic proportion. His polyphonic piano style served him in god purpose when he began to write his more serious choral works, and his early following of Schubert prevented him

The only fault of his orchestral technic seems to be sometimes a lack of clearness and simplicity in his purely instrumental music. But in his best choral works even his faults has its value.

He understands better than Bach how to make the voice stand out distinctly against harmonic masses. He can present exquisitely what has been called "the lyric isolation of a detached emotion." This charm is apparent in the solos of that exquisite romantic oratorio "Paradise and the Peri," which Schumann himself calls an oratorio "not for the conventicle, but for a bright and happy people." Besides the songs of the Peri, so varied, yet so characteristic-exultant, as in "Let this be my gift"; sorrowful, as in the dirge; triumphant, as in the final hymn-such choruses as "Come forth from the waters" and "Wreath ye the steps,"the lightness and beauty of the whole composition, the unity in its atmosphere, if not in its actual structure, place it beside the greatest sacred oratorios. Schumann's energy was sustained throughout this lovely labyrinthine maze of harmony. The whole cantata, or more properly, romantic oratorio, is clothed in light, the light and life of an Indian clime and the light of Paradise.

In intensity it equals Berlioz's "Damnation of Faust" and it was the point of departure for many later dramatic cantatas. Many of these almost equally deserve attention. But they must be left at this moment untouched, since it is only our purpose in this present article to indicate a few high lights in the great oratorio picture painted by Time.

AMERICAN VOICES.

A MERICAN voices we have often declared are equal if not superior to the best foreign voices. We have for a long time been trying to induce Americans to believe this and to see the importance of removing any obstacles to the success of American singers in this country. There seem to be no obstacles in their way abroad, and it is a slur upon our intelligence that there should be any here. We have vigorously advocated the establishment of an American school of musical art, because, for one reason, it would create ultimately the necessary atmosphere in which musical ability might be recognized according to merit and not according to its foreign or non-foreign hall mark.

The anxiety with which some people look at a singer to find the foreign !abel reminds us of the wine purchaser's or the cheese buyer's fear. He cannot decide by his own taste, but only by the label. Yet the wine or the cheese, as is well known among dealers, may have been made in this country and only have crossed the ccean to return again properly (?) stamped.

For our earnest words in behalf of American interests, words which have never excluded equal recognition of foreign artists, we have had the pleasure sometimes of having our motives questioned and even our veracity impugned. But the mills of the gods are slowly grinding up our critics and they grind exceeding small. Testimony comes from all about us to prove the increasing interest in American voices and American musical progress. One bit of testimony, among many others worth reproducing, is a statement from a teacher, who is so fortunately placed as to be able to give unbiased statements. This teacher says in an interview with the Sun: "American voices are the finest in the world. The European teachers admit that. It is America alone that is skeptical. Therefore the singers stay in Europe, where they are honored as they deserve."

It is our speaking voice that foreigners criticise; not our singing voice. And in regard to the former there will soon be marked improvement, since so many are having their voices trained for speaking—so we are told by many vocal teachers.

HAMMERSTEIN-IMPRESARIO.

OSCAR HAMMERSTEIN, impresario, has made an assignment. Manager Hammerstein closed Olympia last Friday night and for the first time since that monstrous venture threw open its many mouths to the public some two years ago. The sum of money that caused this suspension is about \$50,000, the lawyers say, and the impresario expects soon to be on his financial legs. The smash-up is the result of the high salary microbe which invaded the vaudeville stage about five years ago. Since then its ravages have been deadly. It ruined Koster & Bial's, it paralyzed the energy of every other music hall in the land save one, Weber & Fields', which we shall presently consider.

Hammerstein is known to the public as a "hustler," a composer-heaven save the mark-and an eager grabber after novelties. He began as the editor of a tobacco trade journal and secured patents on tobacco cutting machines. He graduated as a manager in Harlem and dabbled in English opera, but he failed there, as have others. Then he cast longing eyes on Koster & Bial's, and, much against the judgment of the senior member of the firm, persuaded John Koster and Albert Bial to leave an established business on West Twenty-third street and move to Thirty-fourth street, where Hammerstein's opera house was fulfilling the digestive functions of a huge white elephant and literally eating its head off in its costly stable. The step was an ill advised one; quarrels ensued; both Koster and Bial succumbed to worry and the strain and the hall is now in the hands of the executors. All this did not happen without an enormous amount of litigation, abuse, verbal warfare and the littering of the daily newspapers with all manner of tiresome detail.

Then Olympia was thrown open. Yvette Guilbert was imported at a ridiculously large salary and, while the management made money with her, every artist since has cost it ruinously and the affair collapsed last week after Anna Held proved a fiasco in "La Poupée" and \$1,200 was refunded one night at the box office. Let us read Hammerstein's statement to the Herald. It throws much light on his system. He said:

"I am tred," he kept saying at first, "tired and weary, and don't care if Olympia is closed or not. What am I going to do? don't know. I don't care; I don't really care a rap. I'm tired. want rest. I've overtaxed myself. I've worked too hard. I was everything about the place. I was head and tail and everything. I'm tired."

everything about the place. I was restricted. I'm tired."

"I'm going to take a rest," he said again after a little. "What's "I'm going to take a rest," he said again after a little. "What's "I'm going to take a rest," he said again after a little. "What's "What I'm tired."

"I'm going to take a rest," he said again after a little. "What's the use? I've got plenty of money over and above my liabilities. A year, three months ago, a little thing like \$50,000 liabilities would not have bothered me that much "-alowly waving his hand—"and it wouldn't now, only I'm tired out with this bothering over Olympia and the hundred and one little miserable claims of artists and damages, and what not, and I've just stopped the whole thing, and I'm going to rest. I'm tired. That's all.

"I have only got \$900,000 mortgage on Olympia, which cost me \$2,000,000, and I could have got another loan if I had chosen to go around and drive and push and arrange my affairs. But how could I with all these petty matters in and around Olympia bothering me? So I just let the thing go and closed Olympia down.

"Now that it's done a load is off my mind. It was better to close up and straighten out my business affairs than to keep on bothering about stage affairs at Olympia and let my financial affairs get tangled beyond disentanglement. I found a man couldn't attend to all the details of stage and office.

"I may never go into business at Olympia again. What's the use? I'm tired out. I don't have to work. I've enough for all my wants What's the use of worrying my life out with these worries—and I know enough of myself to know! I could never get along at Olympia, with anyone else even partially in command. I must be head and front or nothing.

"Everything now is in the hands of my assignee; the small people

"Everything now is in the hands of my assignee; the small people will be taken care of first, and as there are abundant assets above liabilities the affairs will soon be straightened out. And I shall have

a good rest—a rest I have long needed.

"I have already had offers for , La Poupée' from New York managers—I paid \$10,000 down for it, and it cost me \$60,000 more before the curtain went up—but I don't know if it will be sold. In fact, technically speaking, the contract doesn't allow its transfer.

"I don't attribute the losses I have met with to a falling off of public interest in music halls, but the public want novelties, and no manager can attend as I do to all the financial details of his business and have time to think up novelties.

"The first year of Olympia I made \$137,000 profits. That was when I gave my whole thought to the stage. When I distracted my attention to finances my stage suffered, and this last year I ran behind \$9,000—just what I owe now. My money is all invested, and not having time to financier myself through a bad season, I have just reversed the plan of the first year—give no attention to finances."

Divested of its characteristic bravado and boasting, this statement proves our assertion that ex- ing his artistic and beautiful young woman sing.

travagant salaries and a ridiculously unnecessary plant contributed to the downfall of the gaudy music hall. Hammerstein is a "plunger." He buys in the dark, and his taste in musical matters is notoriously had. His operas were too absurd for criticism, and yet the deluded man spent thousands on them. Then the idiotic grand opera tableaux which began this season at the Olympia cost him \$10,000. He invested \$30,000 in "La Poupee," a great London success, but recklessly ruined its chances for success here by giving it with a poor cast. Everything Hammerstein touched has failed. He discounted the chances of "Cavalleria Rusticana" by giving some bad performances of the work at the Lenox Lyceum. Then "The Cat and the Cherub" was hastily rushed, and "The First Born" has not gained the vogue it should because of the Hammersteinian greediness. In a word, the failure is not ill-deserved nor unexpected. Hammerstein believed in being audacious, but even audacity has its common sense limits, and he "plunged" in a way that made Jack Haverly's ventures the merest child's play in comparison. Emulative of the late Henry Abbey, Oscar Hammerstein introduced a system of daring, speculative managerial gambling that has resulted badly in all cases. Art-even the low art of the vaudeville-is not to be subjected to Wall Street methods, as Hammerstein has discovered, as Henry Abbey in his sphere also found out. The modest effort of Weber & Fields, who adhere closely to music hall standards, is a lesson to these purse-proud, boastful capitalists of the Hammerstein type. The shoemaker should stick to his last, and, while Hammerstein believes that his last is a musical one, we are constrained to think that tobacco suits it better than harmony. He is a better judge of tobacco than art. Let him stick to the weed. Besides, the public has grown weary of high-priced vaudeville. Give it the old variety stage of the Harrigan sort and it will be satisfied. Exit Olympia.

Verlet.—The charming cantatrice Mile. Alice Verlet will probably be heard in opera this season. She is entertaining several offers

Adeleide Beekman.—A singer of the first rank, who is also an American girl, should always be received with pride and satisfaction in her own country. A hearty welcome will, without doubt, await the début of Adelaide Beekman, who has been induced by her many friends to let her voice be heard on the operatic and and concert stage. Heretofore Miss Beekman has been greatly admired in private musical circles, and her generous nature, never deaf to charity's call, has been ever ready to respond and delight the fashionable assemblages gathered together for sweet charity's sake. She is the fortunate owner of a dramatic soprand voice, rich, large and even; her method and phrasing are broad, musical and intelligent.

Adelaide Beekman's commanding presence and great personal beauty cause her to be an ideal figure of grace and dramatic power on the operatic stage, in oratorio, or on the concert platform, while her sweet manner and rare adaptahility make her an ever welcome guest in the drawing-room. Miss Beekman is not only an American girl, but she is a New Yorker, and is going to convince the public that a "prophet" can have "honor in his own country." From her earliest girlhood days music has been a dream of delight, and her ambition, beyond all others, has been to make a name for herself. In appearance she is remarkably like Calvé—the same soulful gray eyes, black hair and smooth olive complexion, and the most wondrously white, even and fascinating teeth. In voice quality, also, the resemblance continues, for she has the same fire, magnetism and bewitching charm of expression.

Miss Beekman is a painstaking and earnest student, and has a perfect mastery of the German, French and Italian languages. Her repertory is a remarkably extensive one, embracing "Aida," "Lohengrin," "Tannhäuser," "Flying Dutchman," and "Carmen." In oratorio she sings the entire standard and principal new works. The unusual range of her flexible voice makes what seem almost impossibilities of vocal execution easy to her, and while loving all schools, her devotion is particularly for French music. Victor Harris has taken special delight in training the rich voice, which is sure to be appreciated by the American public, which has a rare treat before it in hear-



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A MODERN MUSIC LORD.

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WE are now in the very thick of the fight, of the fierce battle waged by Tschaikowsky for his ideals. To know the complexion of his soul you must study his orchestral works, and after his op. 57, six Lieder, comes the noble "Manfred" symphony, op. 58. If I had a spark of the true critic in my veins I would be able to give the dates of the performances of this, to use a banal expression, inspired work. But I am not a handy man at figures of any sort, and indeed barely remember the composition except as a magnificent picture in poignant tones, Manfred seeking forgetfulness of his lost Astarte in the mountains, the Witch of the Alps; and after a wonderful sketch of the Alps, with the piercing blue above the calm, a ranz des vaches not at all in the Rossinian manner, the death of Manfred, and the maddening tonal debaucheries in the hall of Arimanes. Here is our Tschaikowsky at his top notch, the temper of the man showing out clear and poetic and dramatic to all extremes. The passion of life and its folly is proclaimed by a master pessimist who from his birth was sacrificed to those three dread sisters told of by De Quincey. A most moving and agitated tale, and one that almost shakes your belief in the universe. No joy of life here but a morbid brooding. a mood of doubtness and darkness. There are desperate moments in the music, and Manfred's naked soul stands before us. The finale, with its sweeping melos, accompanied by the organ, is most melancholy, but not without a gleam of hope. Tschaikowsky is a poet who sometimes prophesies.

Op. 59 is a "Doumka," a rustic Russian scene for piano solo. Op. 60 consists of a dozen romances for voice, and op. 61 is the delightful fourth orchestral suite "Mozarteana," which Tschaikowsky testified in a lively maner to his love for Mozart. He has utilized the "Ave Verum" in a striking way, and not even Gounod himself was ever so saturated with the Mozartean feeling as the Russian composer in this suite. It is a great

The "Pezzo Capriccioso" is numbered op. 62 and is for violoncello, with orchestral accompaniment. It is as wayward and Slavic as anything Tschaikowsky ever wrote, ending in midair, as is occasionally his wont. More songs comprise op. 63, and the opus that follows, 64, is the fifth symphony in E minor. It is the most Russian of all his symphonies and its basis is undoubtedly composed of folksongs. Its pregnant motto in the andante, which is intoned by the clarinets, is sombre, world weary, and in the allegro the theme, while livelier and evidently bucolic, is not without its sardonic tinge. The entire first movement is masterly in its management of the variation, the episodical matter, the various permutations in the durchfuhrrung all being weighed to the note and every note a telling one. Not themes for a symphony in the classic sense, Dvorak thinks, yet not without power, if lacking in nobility and elevation of character. But what an impassioned romance the French horn sings in the second movement! It is the very apotheosis of a night of nightingales,

soft and seldom footed dells, a soft moon and dreaming tree leaves. Its tune sinks a shaft into your heart and hot from your heart comes a response; the horizon is low, heaven is near earth and carking life beyond forgotten in the fringes and shadows. Some pages of perfect writing follow, the oboe and the horn in tender converse, and you can never forget those first six bars; all youth, all love is clamoring in them.

How that slow valse, with lugubrious bassoon and its capering violins in the trio, affects one! A sorrowful jesting, quite in the Russian style. It is a country where the peasants tell a joke with the tears streaming down their faces, and if the vodka is sufficiently fiery will dance at a funeral. The clatter and swirl of the finale is deafening, the motto in the major key is sounded shrill, and through the movement there is noise and confusion, a hurly-burly of peasants thumping their wooden shoes and yelling like drunken maniacs. All the romance, all the world-weariness has fled to covert, and the composer is at his worst with the seven devils he has brought to his newly garnished mansion. It is this shocking want of taste that offends his warmest admirers, and his skill in painting lascivious revelries is more dubious than Hogarth's. Certainly you can never affix the moral tag.

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Tschaikowsky is often possessed by these devils, and then the whole apparatus of his orchestra is shivered and shaken. His chromatic contrapuntal scales on the heavy brass, his middle voices never at peace, the whirr and rush of the fiddles and the drumming and clash of cymbals are the outward evidence of the unquiet Calmuck man beneath the skin of Peter Illitsch. That he can say obscene things I am willing to swear, and his neurotic energy is tremendous. This fifth symphony has its weak points; structurally it is not strong, and the substitution of the valse for the familiar scherzo is not defensible in the eyes of the formalists. But there are moments of pure beauty, and the mixing of hues, despite the Asiatic violence, is deft and to the ear bewildering and bewitching.

Just here I would like to make a digression and examine more fully the predecessor of the symphony in E minor, the fourth in F minor. It is seven years since Walter Damrosch introduced it. In symmetry, beauty of musical ideas, suavity, indeed in general workmanship, it is not always the equal of the fifth symphonic work, but in one instance this may be qualified: The first movement is full of abounding passion, is more fluent in expression than the first allegro of the fifth symphony.

The theme in the introduction of the F minor symphony bears a strong resemblance to the opening of Schumann's B flat symphony, but not in rhythm. It is used in several movements later as a sort of leading motive or perhaps to give an impression of organic unity. The theme proper is romantic in the extreme and charged to the full with passion and suspense. The halting, syncopated phrases, the dramatic intensity, the whirl of colors, moods and situations are all characteristic.

The episode which follows the principal theme can hardly be called a theme; it is a bridge, a transition to the second subject. Tschaikowsky

can sometimes be very Gallic, for Gounod is suggested-a phrase in "Romeo et Juliette"-but is momentary. Musically this first movement is the best of the four, more naive and full of abandon and blood-stirring episodes.

The second movement in B flat minor andantino in modo di canzona is a tender, sad little melody in eighth notes, embroidered by runs in the woodwind-Cossack counterpoint. It has a sense of remoteness and dreary resignation. It is uncompromisingly Slavic. It is said to be the actual transcription of a Russian bargeman's refrain. This is treated in a variant fashion-the second subsidiary in A flat being delivered by clarinets and fagottes, a middle part piu mosso in F, the whole concluding with the fagotte intoning the first melody. Sombre it is and not the equal in romantic beauty of the lulling horn solo in the slow movement of the E minor symphony.

The scherzo allegro in F, plucked by the string choir, is deficient in musical depth, but its novel workmanship fixes one's attention. It is called a 'pizzicato ostinato," although the pizzicati are not continuous. It is full of a grim sort of humor, and the trio for woodwind, oboes and fagottes is rollicking and pastoral. The third theme-smothered staccato chords for brass with sinister drum tapsis thoroughly original and reminds me of the entrance of Fortinbras in the composer's "Hamlet." The working out is slim but clever.

* * *

The last movement in F is a triumph of constructive skill, for it is literally built on an unpretentious phrase of a measure and a half. It is all noisy, brilliant, interesting, but not of necessity symphonic. The main theme, almost interminably varied, is not new. It may be found in a baritone solo from Mozart's "Escape from the Seraglio," and in a slightly transformed shape it lurks in the romanza of Schumann's "Faschingschwank aus Wien." Tschaikowsky's wonderful contrapuntal skill and piquancy of orchestration invest this finale with meaning.

In the first movement at times the underlying structure is valse-like. Even though the rhythm may not be triplicate, the skeleton of the popular dance form is unmistakably there. Western ears are sometimes sadly tried by the uncouth harmonic progressions and by the savagery of the moods of this symphony. Symphony perhaps in the narrow meaning of the term it is not. A wordless music drama it could be better styled. All the keen, poignant feeling, the rapidity of incident, the cumulative horror of some mighty drama of the soul, with its changeful coloring and superb climax, are here set forth and sung by the various instruments of the orchestra, which assume the role of the personages in this unspoken tragedy.

How intensely eloquent in this form is Tschaikowsky, and what a wondrous art it is that out of the windless air of the concert room can weave such epical sorrow, joy, love and madness!

Op. 65 brings us to six romances for piano and op. 66 the ballet of "La Belle au Bois Dormant." Op. 67 is the "Hamlet" overture fantaisie, which evidently finds its form in Wagner's unsurpassable "Eine Faust Overture." It is remarkable in that it

begins in A minor and closes in F minor. There seems to be little attempt to paint the conventional Hamlet mood, the mood of atrabiliary sluggishness and frenetic intellection, but rather hints of the bloody side of Shakespeare's purple melodrama. In it stalks the apparition and the witching hour of midnight booms to the bitter end. There is the pathetic lunacy of Ophelia-a lovely theme limns her-and there is turmoil and fretting of spirit. At the close I am pleased to imagine the figure of Fortinbras thinly etched by staccato brass and the rest that was silence to the noble spirit which o'ercrowed itself and has been made such a mishmash by Shakespearian exegetics, is sounded in thunder that may be heard in the hollow hills. It is not Tschaikowsky's most masterly effort in the form, but it is masterly withal, and its mastery is mixed with the alloy of the sensational.

. . .

Op. 68 is an opera in three acts, "La Dame de Pique"; op. 69, "Yolande," opera in one act; op. 70, the lovely "Souvenir de Florence," a sextuor for two violins, two altos ond two 'celli. It is Tschaikowsky at his happiest and he makes simple strings vibrate with more colors than the rainbow. Op. 71 is "Casse-Noisette," a two act ballet, a suite from which has been often played here. It is dainty, piquant and bizarre. Op. 72 consists of eighteen pieces for piano solo, variously called "Impromptu," "Berceuse," "Tendres Reproches," 'Danse Caracteristique," "Meditation." "Mazurque pour Danser," "Polacca de Concert," "Dialogue," "Un Poco di Schumann," "Scherzo Fantaisie." "Valse Bluette," "L'Espiegle," "Echo Rustique," "Chant Elegiaque," "Un Poco di Chopin," "Valse a Cinqtemps," "Passé Lointan" and "Scene Dansante,"which last bears the sub-title of "Invitation

These pieces are of value; many are graceful and suitable for the salon. The Polacca and the Scherzo are more pretentious and might be played in public. The imitations of Schumann and Chopin are clever. It must be confessed, however, that Tschaikowsky often bundles the commonplace and the graceful and does not write agreeably for the piano. Rubinstein surpassed him in this respect. There is always a certain want of sympathy for the technical exigencies of the instrument and the suavely facile and the bristling difficult are often contiguous. There is no mistaking Tschaikowsky's handiwork in these pieces, the longest of which, the Scherzo, is twenty-one pages and is quite trying. The most brilliant is the Polacca.

It cannot be denied that the composer must have boiled numerous pots with his piano pieces, many of them are so trivial, so artificial and vapid. Op. 73 is six melodies for voice, and in these are four vocal 10mances without opus number. I have not said much about the songs, although they are Tschaikowsky's richest lyric offerings. Some are redolent of the sentimentality of the salon, but there are a few that are masterpieces in miniature. "Pourquoi," words by Heine, in German "Warum sind denn die Rosen so Blass?" is popular, not without justice, while "Nur wer die Sehnsucht Kennt" is fit to keep company with the best songs of Schubert, Schumann, Franz and Brahms. In intensity

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of feeling and in the repressed tragic note this song has few peers. It is a microcosm of the whole Romantic movement.

Among the unclassified works I find a cantata with Russian words, three choruses of the Russian Church, the choruses of Bortiansky, revised and annotated by Tschaikowsky in nine volumes; an Ave Maria for mezzo soprano or baritone, with piano or organ accompaniment; "Le Caprice D'Oksane," opera in four acts; "Jeanne D'Arc," opera in four acts and six tableaux; "Mazeppa," opera in three acts; "La Tscharodeika" (La Magicienne ou la Charmeuse), opera in four acts, and "Hamlet" (the overture I have already spoken of), which consists of overture, melodrames, marches and entr'acts, regular music for the play. Then there is the "Mouvement Perpetuel," from Weber's C major sonata, arranged for the left hand-Brahms has had an imitator-and an Impromptu Caprice for piano. Tschaikowsky has also made a "Manual of Harmony" in Russian. The Ouverture Fantaisie, "Romeo et Juliette," without opus number; the sixth symphony in B minor, op. 74, and the third piano concerto in E flat, op. 75. I shall reserve for a concluding paper. The richness and variety of this composer's music is remarkable. Not coming into the world with any especially novel work to speak or doctrine to expound, he nevertheless has been gladly heard for his sincerity-a tremendous sincerity-and his passionate, almost crazy intensity. If you were to ask me his chief quality I would not speak of his scholarship, which is profound enough, nor of his charm, nor of the originality of his tunes, but on his great, his overwhelming temperament—his almost savage, sensual, morbid, half mad musical temperament—I would insist, for it is his dominant note; it suffuses every bar he has written, and even overflows his most effortless production.

(To be continued.)

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ARTICLE VI., PART 3 .- THE VOCAL INSTRUMENT .- A REPLY TO DR. FLOYD S. MUCKEY'S ARTICLES.

No. 5. Musical Courier, Vol. XXXV., No. 11, p. 26,

No. 6. Musical Courier. Vol. XXXV., No. 12, p. 6.

eptember 22, 1897. No. 7. Musical Courier, Vol. XXXV., No. 13, p. 16, eptember 29, 1897.

No. 8 (1). Musical Courier, Vol. XXXV., No. 15, p. 33, October 13, 1897.

No. 8 (2). Musical Courier, Vol. XXXV., No. 16, p. 11, October 20, 1807.

No. 9. Musical Courier, Vol. XXXV., No. 16, p. 11, October 20, 1897.

R. MUCKEY objects to the statement, "V. B. and T. P.," p. 82: "It should be remembered that it is not the compound vibration of the string itself, whether of the harp, of a lute, a piano or a violin, that produces the musi-It is the large surfaces, or the sounding boards with which the strings are associated, and the air inclosed by them that give forth the agreeable musical tones."

If Dr. Muckey should take a string from a harp, lute, piano, violin, or even from his favorite monochord, and mount it without sounding board or box how much agreeable audible musical tone does he think he would be to evoke from it? The writer has no more interest in siding with Dr. Curtis than with Dr. Muckey, but he does want to see fair play and fair criticism.

"Simple tones, then, can differ only in two ways, i. e., in pitch and in intensity." Why not also in loudness, or does Dr. Muckey suppose that intensity includes loudness? If so, why not have warned us, for we read, 'Gage's Elements of Physics" (1883), p. 288: "Loudness of sound is really the measure of a sensation, but as we have no suitable or constant standard of measurement for a sensation [by the ear, J. S. B.], we are compelled to measure rather the intensity of the sound wave, knowing at the same time that the loudness is not proportional to this intensity. Unfortunately the expressions loudness and intensity of sound are often interchanged. of a vibration is measured by the energy of the vibrating particle." This little book, by the way, can be recommended to anyone wishing an unusually clear account of elementary acoustics, and can be procured by ordering from The Musical Courier.

What does Dr. Muckey mean when he uses the word 'intensity?'

"It has been stated recently in THE COURIER that simple tones have no quality. This is a mistake, as a simple tone is one kind of quality * * * and a tone composed of several series of air waves is called a complex

Tyndall's "Sound" (1881), p. 144, reads: "Higher tones mingle with the fundamental one, and it is their intermixture which determines what for want of a better term we call the quality of the sound. The French call it timbre and the Germans call it Klangfarhe

Why should one forsake Tyndall for Muckey?

In Art. 9, Musical Courier, Vol. XXXV., No. 16, p. 11. October 20, 1897, we find: "Ease in producing any

desired pitch can only be attained by relaxation of the extrinsic muscles." True enough, but the fact is useless to the student unless it is explained how to take the effort off the throat by putting the strain of the tone control upon the expiratory muscles so that the effort is provided for, and so prevent any tendency to throttle the

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'We hear a great deal said at the present time about tone color. I (Dr. Muckey) wish to protest against this sort of use of the English language, because color has nothing to do with tone. Color cannot possibly affect the ear drum, and it is only through the ear drum that tone can be recognized. Color affects the eyes and not the ear.

Let us compare Tyndall's "Sound," p. 144: "All bodies and instruments, then, employed for producing musical sounds emit, besides their fundamental tones, others due to higher orders of vibration. The Germans embrace all such sounds under the general term Obertone. I (Tyndall) think it will be an advantage if we in England adopt the term employed in Germany. One has occasion to envy the power of the German language to adapt itself to requirements of this nature. The term Klangfarhe (tone color), for example, employed by Helmholtz, is exceedingly expressive and we need its equivalent also. depends upon rapidity of vibration, blue light bearing to red the same relation that a high tone does to a low one. A simple color has but one rate of vibration, and it may be regarded as the analogue of a simple tone in music. A tone, then, may be defined as the product of a vibration which cannot be decomposed into more simple ones. A ompound color, on the contrary, is produced by the admixture of two or more simple ones, and an assemblage of tones, such as we obtain when the fundamenal tone and the harmonics of a string sound together, is called by the Germans a Klang. May we not employ the English word clang to denote the same thing, and then give the term a precise scientific meaning akin to its popular one? And may we not, like Helmholtz, add the word color or tint, to denote the character of the clang, using the term clang-tint as the equivalent of Klangfarhe?"

Shall Muckey be held greater than Von Helmholtz, as

well as greater than Tyndall?

"In the article I (Dr. Muckey) have written for THE MUSICAL COURIER I have tried to base my reasoning upon facts, not my facts, but facts which are recognized by all scientists (italics, J. S. B.) as being established beyond question, facts which can be possessed by anyone who will take the trouble to look between the covers of any standard work on physics."

Will Dr. Muckey please name the standard works on physics in any language which support his views? us begin with the question of whether the voice is a "membraneous reed" or a "stringed instrument."

"The Student's Helmholtz" (1892), p. 238: "The human voice is essentially a reed instrument." Helmholtz was Professor of Physiology, Member of the Academies and Royal Societies of London, Edinburgh, Amsterdam,

Stockholm, Berlin, Vienna, Munich and Gottingen.
Tyndall's "Sound" (1881), p. 224: "The most perfect of reed instruments is the organ of voice." John Tyndall was Professor of Natural Philosophy in the Royal Institution of Great Britain.

"Hygiene of the Vocal Organs," seventh edition (1891), p. 40: "The larynx is a musical instrument, unique in construction, which cannot, strictly speaking, be classed with any other sound-producing apparatus.



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close resemblance, however, to the so-called reed instru ments, though differing from them in several important points." Sir Morell Mackenzie, M. D. (London), was Consulting Physician to the Hospital for Diseases of the Throat, formerly Physician and Lecturer on Physiology at the London Hospital; Physician to the Royal Society of Musicians, &c.

Voice, Song and Speech" (1887), p. 70: "The string Theory.—The vocal ligaments were compared 200 years ago by Ferrein to vibrating strings; as the sounds of both are raised by tension there seemed, at first sight, to be good grounds for this comparison. We have since learned what Ferrein did not know-that the tone of the vocal ligaments may be raised, like that of strings, by shortening, which fact goes a long way toward confirming his theory. Nevertheless the comparison breaks down as soon as we examine it at all carefully, for it is found by experiments that the scale of changes produced by the tension of strings is totally different from that of the same process applied to the vocal ligaments. But apart from this it is manifestly impossible for strings as short as the vocal ligaments to produce the resonant, low tones of deep bass voices. The theory that the human voice is a stringed instrument must therefore be dismissed as untenable." So wrote Dr. Lenox Browne and Emil Behnke. The former was senior surgeon to the Central Throat and Ear Hospital, surgeon and aural surgeon to the Royal Society of Musicians, and the latter was a lecturer on vocal physiology and teacher of voice production, a fair example of whose results is shown in the beautiful singing of David Bispham.

How has Dr. Muckey met the above criticisms? By silence. Had he ever heard of these objections? "A Treatise on Vocal Physiology and Hygiene" (second edition, 1881), p. 99:

"The column of air as it rushes out of the lungs through the trachea is rendered sonorous by the vibrations of the vocal reeds' Gordon Holmes, M. D., physician to the Municipal Throat and Ear Infirmary. Formerly chef de Clinique at the Hospital for Diseases of the Throat, London.

"Manuel du Chanteur" (1888), p. 34: "La glotte peut etre assimilée à une anche (reed J. S. B.) membraneuse, mais elle est bien plus parfaite." So wrote Dr. P. Hamonic, professeur libre à l'Ecole pratique de la Faculté, ancien interne des Hospitaux de Paris, ancien aide d'anatomic et laureat de la Faculté, membre de la So-cieté de Médecine pratique, &c.," and E. Schwartz-Laureat du Conservatoire, professeur aux écoles de la ville de Paris, ancien chef d'orchestre des concerts populaires du Trocadéro, &c.

"De la voix chez l'Homme" (1877), p. 28: "Je définirai la voix; un sonpro duit par la passage de l'air à travers un organe particulier, appelé, glotte, qui représente une anche dont les lèvres sout modifiables par l'action muscu-Louis Vacher-docteur en médecine de la Faculté

de Paris, Aide-major Stagiaire au Val-de-Grâce. "Nouvelles Recherches sur La Phonation" (1861) p. 1 "Le larynx est formé de cartilages de ligaments, de cle, d'un membre propre appelé membrane vocale (vocal membrane, J. S. B.), d'une membrane muquéuse, de glandes, veines, artères, vaisseaux lymphatiques et nerfs." Charles Battail—Ex-interne des hospitaux, ex-prosécuteur d'anatomie à l'Ecole de médicine de Nantes, Professeur de chant au Conservatoire Impérial de Musique de de Déclamation.

And so one could continue if worth while.

"Elements of Physics (1883) p. 323: "The organ of the

voice is a reed instrument," by Alfred P. Gage, instructor in physics in the English High School in Boston, who writes in his preface, p. 7:

"The author takes this occasion to acknowledge with profound thanks his indebtedness to many distinguished professors of physics for valuable assistance. Prof. C. K Wead, of Michigan University, has read the entire work in manuscript, and Dr. C. S. Hastings, of Johns Hopkins University, has read the larger portion in manuscript and the remainder in proof sheets, and their many practical suggestions have largely contributed to whatever of success may have been achieved. Prof. T. C. Mendenhall, of the Ohio State University, has rendered valuable assistance in the preparation of the summary of mechanical formulas and units on page 128, as well as in the revision of the proofs. To Profs. A. E. Dolbear, Tufts College; C. R. Cross and S. W. Holman, Massachusetts Institute of Technology; C. F. Emerson, Dartmouth College; J. E. Davies, University of Wisconsin; B. C. Jillson, Western University of Pennsylvania; A. C. Perkins, Exeter Academy; J. E. Vose, Cushing Academy, Ashburnham; J. O. Norris, East Boston High School; G. C. Mann, Jamaica Plain High School, and others, who have kindly and patiently read and criticised the proofs as they have passed through the press, our hearty thanks are due.

If none of these gentlemen, all of whom indorse the reed theory, are in Dr. Muckey's opinion "scientists," will he please define the term and submit a list of names whom he places in that category? And still Dr. Muckey would have his readers believe that "all scientists" agree with him!

"I (Dr. Muckey) have endeavored to make each step in my chain of reasoning as clear as possible. Each of these steps is based upon actual experiments * * * "

Will he describe the experiments which illustrate how the impingement of the air blast upon the under side of the vocal bands is varied so as to produce any given com-

bination of overtones he may designate?

"There are certain facts accepted by all physicists which Mr. Brown objects to, and certain experiments (Muckey's, J. S. B.) which Brown does not admit as being con-clusive." True. Will Dr. Muckey name the physicists who uphold the string theory to-day, and cite them by page? Will he also in the same way cite anyone except his colaborator in support of the thesis that the overtones are formed by the segmentation of the vocal bands? The important point is not whether Mr. Brown or anyone else admits or denies the conclusiveness of Dr. Muckey's experiments, but whether the experiments are or are not conclusive. His arguments would certainly not be so accepted before a single assemblage of scientific men, such as the American Association for the Advancement of Science, or the British Association, or the Royal Society (London), or the County Society, or the Academy of Medicine, or any of our engineering societies, such as the Society of Mechanical or of Civil Engineers, of the Institutes of Electrical Engineers in America or England, to say nothing of Berlin and Paris.

"A reed is a reed, no matter from what material it is constructed, and the action of all reeds is governed by the same laws.

Does Dr. Muckey admit no distinction between the metal reed and the membranous reed? If he does not, will he cite his authorities in favor of his non-belief?

The statement that "whether the vocal cords be called strings or reeds is absolutely immaterial so far as the science of production is concerned" is absolutely correct.

Does Dr. Muckey pretend that the ability to use the instrument correctly if one understands the proper muscle action is in any way impaired by the name given to any part of the instrument? The question of whether the bands shall be called strings or reeds is only of importance in making clear by analogy the nature of the instru-

Dr. Muckey asks: "Will Mr. Brown cite his authority for the statement that the overtones are produced by the vibration on the air in the resonance cavity?" When Dr. Muckey can point out that statement verbatim in Mr. Brown's articles it will be time enough to answer that question. Dr. Muckey writes: "If, then, the vocal cords produce the fundamental tone only, and the air in the resonance cavities causes the overtones, it would be possible only to have one overtone for the whole series of fundamental tones in the range of any voice."

Does not Dr. Muckey admit that there are two kinds of vocal resonators: (1) the nose of invariable contents and constant shape, and (2) those of the mouth and throat which are variable in both shape and volumetric contents

at the will of the singer?

And that the functions of these two kinds of resonators are entirely different? If not, how about his statement ("V. S. and Its P.," p. 7): "In articulating we in reality change the quality of the tone, i. e., we make a change in the number and relative intensities of the partial tones. This is done by changing the size and shape of our resonance cavities, so that we damp out some of the partial tones and strongly reinforce others."

Will Dr. Muckey please explain how changing the shape of the resonance cavities which lie above the vocal bands can damp the overtones out of the vocal bands, i. e., change the segmentation of the said bands? If that is not what he

eant, what did he mean by the above sentence? Will Dr. Muckey explain why he thinks the distance between the vocal bands and the lips would have to be 4½ feet in order that the first overtone (C equals 256 vibrations) shall be sounded when the voice produces the pitch C equals 128 vibrations?

Considered as a string of the same length as the vocal bands, what diameter if round, or what width and thickness if flat, would the bands have to be to produce C equals 128 vibrations according to Dr. Muckey's figuring? Will he please give his figures in detail for the benefit of those do not know how to make the calculation?

It was never claimed by the writer that with other ap-paratus Dr. Muckey had sought the overtones of the reed in vain in the human voice, but the writer has conclusively shown that the apparatus he (Dr. Muckey) described did not have any resonators which would have shown the overtones of the reed had they been present, as he must

"It seems to me (Dr. Muckey), then, that the fact that the membrane has not the essential quality of a reed, i. e., rigidity, and that the overtones of the reed are never found in the voice, ought to be sufficient evidence that the oice is not a reed instrument."

No one wishes to quarrel with him on this point, but he is misleading if when making this statement he fails explain that the others have called the voice a reed in-strument because the width of the vocal bands when procing tones of different pitch are non-aliquot parts of the whole width. His statement amounts simply to saying

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that he considers the question of rigidity more important than the manner of segmentation.

The value of this opinion is shown by the fact that there are about a hundred learned men on record for the one side of the question against Dr. Muckey practically by himself on the other.

Physicists have worked this ground over carefully times with resonators tuned to every pitch in the whole range of overtones, and have never been able to discover the overtones of a reed in the voice, while they invariably find the overtones of the string.

Has Dr. Muckey ever tested a voice in front of a set of resonators tuned to the overtones of a metal reed, which overtones he himself says are not those of the string? Can he cite the experiments of any physicist who ever has done so? MUSICAL COURIER, Vol. XXXV., No. 16, p. 11, October 20, 1897: "I (Dr. Muckey) have listened to the oice with resonators under every conceivable condition, from the softest to the loudest tone, and from the lowest to the highest pitch, and have found that overtones are always present, hence I think it is safe to say that the voice is always a complex tone" (italics J. S. B). Compare "V. P. and A.," p. 377, by the same writer: "As the pitch of the fundamental rises, the number of accompanying overtones decreases, so that the highest soprano or falsetto tones are nearly 'pure.'

Will Dr. Muckey state the number of overtones present when the soprano voice is "nearly pure" and at what absolute pitch (number of vibrations) it occurs; also how much higher that pitch would have to be raised before the soprano tone became "pure" by reason of total absence of overtones? And, finally, will he please make fewer sweeping statements as to what he thinks "all scientists" have decided upon, and favor us with more quotations showing what some individuals have concluded?

(To be continued.)

Sued.-William Weidenhammer, organist of St. John's Episcopal Church of Bridgeport, Conn., is being sued for damages on a charge of alienating the affections of the wife of Burton Merrill.

The Templar Quartet .- One of the most delightful concerts of the season at Bridgeport was that given on October 28 by the Templar Quartet, of New York, assisted by Frances Miller, soprano, and Hans Kronold, 'cellist. The ork of the quartet on this occasion reached a high degree of excellence, and was enjoyed thoroughly by an enthu-siastic audience. From two of the leading journals of

siastic audience. From two of the leading journals of Bridgeport the following are quoted:

The concert by the New York Templar Quartet, composed of Harry B. Mook, George S. Sturges, Dr. Carl E. Dufft and Herman Trost, Jr., at the First M. E. Church was an artistic success. The Templar Quartet have sung here on former occasions, but were never heard under better conditions than last evening, when they were reinforced by Miss Frances Miller, soprano, and Mr. Hans Kronold, 'cellist. The Templar Quartet were generously applauded throughout the program, and in response delighted the audience with "Annie Laurie" and "Old Kentucky Home," two songs which they render in incomparable style.—Bridgeport Evening Farmer.

A large and representative audience gathered at the First M. E. A large and representative audience gathered at the First M. E. Church last evening and enjoyed the concert given by the Templar Quartet, of New York, and other artists of recognized ability. The concert was one of the best heard in this city in some time, and the efforts of the church committee were thoroughly appreciated. The Templar Quartet is well known in this city, and the reception tendered its members last evening was most codial. The quartet is dered its members last evening was most cordial. The quartet is composed of Harry B. Mook, first tenor; George S. Sturgis, second tenor; Dr. Carl E. Dufft, baritone; Herman Trost, Jr., bass.

work of the quartet last evening received instant recognition, and so enthusiastic was the reception that in several insta-

Opening Concert of the Seidl Society.

MORE representative audience than the large one assembled last Friday night at the opening of the twelfth season of the Seidl Society of Brooklyn would be The audience was composed of such hard to conceive. people whose applause and consideration was worth a great deal more than simply that of an ordinary assemblage, because one glance revealed a personnel of musicians, patrons and critics well known in Brooklyn and New York, thoroughly competent to appreciate all sides of music and its intricacies.

How gratifying then must the reception accorded Seidl and his orchestra, as also the assisting artists, have been to those who worked so hard to make this concert the ormous success that it was?

Up to this season the society has been under the direction of some of Brooklyn's most prominent society women, and although its doors were opened to the men this year, still the work done was done by the women.
To Mrs. Laura C. Langford, president of the society, so very much credit is due that to those who know of her marvelous executive ability, and the calm, deliberate, Napoleonic way in which she does her work, the success of Friday night was no surprise, and to her is due many thanks from those who love orchestral music for its educational side as well for the enjoyment which must always be derived from Seidl's superb interpretations.

Never has the orchestra come so near perfection in shadings, crescendos, climaxes than upon this notable The practice it gained in the tour from which it just returned revealed the magnificent possibilities of this organization, and not alone possibilities, but the fait accompli. Mr. Seidl was received with all of the oldtime enthusiasm, and it did not take him long to realize that he was among friends and hearty admirers.

The "Rouet d'Omphale," by Saint-Saens, and the Tschaikowsky andante were marvelously delicate, without losing force thereby, while Dvorák's "Carneval" revealed the fire and power that await the awakening of Mr. Seidl's magic baton.

A feature of marked importance was the first appearance of Mme. Dyna Beumer, the great Belgian soprano, who sang for the first time before a New York audience. It was a great compliment to Madame Beumer from that audience, and in point of the fact that she was put on at the last moment owing to Hastreiter's illness, that she received a thunderous applause of recognition after her first solo, Proch's "Air Varié." There is no possible doubt that she made an instantaneous and unequivocal success, as the best place to realize this was in the foyer, when one could overhear such remarks as "Best that I've heard since Gerster," "Patti in her palmiest days," "Melba with more tone coloring, warmth and breadth," &c. This from the audience at random.

Critically speaking. Dyna Beumer has a voice to which nothing within the range of the coloratura singer is im-The facility, flexibility and purity are marvelous, and her intonation is perfection. It is hard to be compelled to resort to hackneyed expressions, but her voice is the closest approach to a flute in its roundness and purity that one could really expect of a human organ. She in no way lacks temperament and coloring, and her breadth, control and phrasing were artistic and intelligent in the highest sense. In a word; Madame Beumer came heralded as an artist, and stands ready to prove that there has been no abuse of this almost worthless appellation. With the exception of a little French ballad, beautifully given, Madame Beumer sang nothing but coloratura dame Beumer will be a great source of pleasure as well as education this season

Martinus Sieveking, the famous Dutch pianist, made his first appearance in Brooklyn, and his first of the season, in Saint-Saëns' G minor concerto. king's last appearance in New York he has broadened immensely, and he gave a highly artistic and temperamental performance of this well-known concerto.

His tone is superb and his interpretation, poetic under nost circumstances, was sympathetic and musicianally. He gave the third movement in a very fast tempo; of course his technic, especially in the octave work, showed to a dazzling advantage thereby; but in this respect, and in this only, he laid himself open to criticism, which, while it may question his judgment, is still a compliment to that technic.

The next concert of the Seidl Society will occur on December 9, when every attempt will be made to keep up the high standard for which this society is known.

The Same Old "Chestnut." - The regular monthly neetings of the Abbey, Schoeffel & Grau Company (Limited) and of the Maurice Grau Opera Company were held last week at the Metropolitan Opera House. It was to attend these meetings that Mr. Grau recently came to New York from Europe

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At the Abbey, Schoeffel & Grau Company the directors present, besides Mr. Grau, were Mr. Schoeffel, Mr. T. P. Fowler and Mr. F. C. Prentiss. Mr. Robert Dunlap, the president, is abroad. Mr. Millward Adams is in Chicago, and Mr. Edward Lauterbach is ill. After some routine ess Mr. Schoeffel made an offer to the board on behalf of a Boston syndicate to either rent or buy the Tremont Theatre in Boston. After some discussion the matter was referred to a committee composed of Messrs. Fowler, Prentiss and Lauterbach, who will report at the next meeting.

Mr. Henry Dazian, Mr. Frank W. Sanger, Mr. Frazer and Mr. A. B. de Freece, Jr., representing Mr. Lauterbach, attended the meeting of the Maurice Grau Opera Company, at which Mr. Grau presided. The prospects for the next season of opera to be given at the Metropolitan in the winter of 1898-9, were informally discussed, and the engagement of Mr. Ernest Van Dyck, the tenor, was ratified .-

Metropolitan College of Music Lecture Course. list of speakers for the most interesting series of lectures announced for the year at the Metropolitan College of Music includes W. J. Henderson, H. E. Krehbiel and Dr. Charles Cuthbert Hall, in addition to those on last year's list and in addition to the members of the faculty of the school itself. Opportunity for musical illustration in connection with these lectures is greatly increased by their removal to the assembly hall of the Presbyterian Building, where a concert organ is available.

Mr. Buck will speak in the line of perse of his work in the field of composition. Mr. Parsons, Mr. Woodman, Mr. Shelley and Mr. Louis Schmidt will add liberally to the interest of the programs by their playing. Dr. Hall will lecture on "Worship Music." Professor Gow, Professor Gow, of Vassar College, will present two theoretical subjects, "Notation" and "Tonality." Dr. Hanchett will play the "Saran Fantaisie" in connection with his talk on melodic development. Mr. Krehbiel will speak on classic and romantic music, and Mr. Henderson will present a new lecture on modern oratorio. The course is singularly well planned, and is a notable effort in the study of music, history and literature.

The series will be opened by Prof. Waldo S. Pratt, of Hartford, on Thursday, November 11, at 8 P. M., work, so that no opinion can be expressed upon any other speak on "The Scope of Historical Study Regarding than this side of her art. It is safe to assume that Ma-

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Tour Postponed Until October, 1898.



1932 CHESTNUT STREET, PHILADELPHIA, Pa., November 7, 1897.

M USICAL events are coming on thick and fast, that is, for us, and it is to be presumed that the lecture, matinee and concert goer is not yet jaded and spiritless. Such being the case in a city of a million people, one might reasonably expect to see better audiences than have appeared of late at certain functions; as for instance at the first concert of the Beethoven String Quartet. Hampered as this institution is, and inadequate as many of the performances are, yet it is the best thing of the kind which the city affords and is worthy of hearty support. The concert tock place at the new Century Drawing Room on Thursday evening. Following is the program:

Dr. Hayes, of New York, gave a lecture on Monday evening on the anatomy of the human throat; that is, if any subject had beeen announced, I should think that is what it would have been. There were possibly thirty people present. The lecture was painfully accurate, explanatory and diagrammatic. I would not think of disputing a word that was said, but if I could not have understood in fifteen minuets the machinery which Dr. Hayes took an hour and three-quarters to explain I should have beaten myself for a stupid thing. I understand Dr. Hayes intends to open a school of vocal science in Philadelphia.

The lecture at the Drexel on "Wagner and the Music Drama," by Mr. Thomas W. Surette, was well attended, the large auditorium being completely filled. It is worthy of note that Mr. Surette avoided many of the worn-out phrases used to explain Wagner, and never once mentioned "leit motif." As an interpreter of Wagner, however, the lecturer seems to have his limitations, doing little else than to state the well-known difference between the old Italian and modern opera, tell the stories of "Lohengrin" and "Die Meistersinger," and play parts of

each, while pictures of the Rhine, Elsa and of the opera scenes were passing on the curtain. The stereopticon illustrated musical lecture is at best a heterogeneous mixture. One cannot live in the story, as one loves to do at the opera itself; considered as a lecture, such an attempt is seldom if ever a finished or highly instructive piece of oratory; while pictures and music and verbal explanation form a perfect Noah's Ark of an entertainment good for children.

Mr. Russell K. Miller gave his first symphony lecture on Saturday at the Aldine Hotel, before an audience which, though few in number, listened with rapt attention. Miss Mary W. Miller assisted at the piano, the two playing the Haydn symphony and the rhapsodie of Chabrier, each of which was carefully analyzed by Mr. Miller. Mr. C. von Sternberg and Mrs. Van Gelder, with Mr. and Miss Miller, played the Brahms "Academic" overture, arranged for two pianos, eight hands. This performance would have been delightful had it not been for the failure on the part of Mrs. Van Gelder to keep time in several important places.

The People's Sight Singing Classes have begun again under Mr. Zobansky.

Mr. Philip Goepp has just published a new book on the symphonies.

An announcement among the musical notes of the Times to the effect that Haydn's "Creation" was first performed in America in 1819 by the Handel and Haydn Society reminds me of a fact which I mentioned last summer in one of the letters giving the history of the Musical Fund Society.

Very early in the century there was a flourishing orchestra and oratorio society at Bethlehem, Pa., among the music loving Moravians, and as early as 1811 almost the entire oratorio of Haydn was given. The parts that were cut were very short and the performance was most creditable. In 1822, when the Musical Fund Society wished to give the same oratorio, the leaders were obliged to send to Bethlehem for two trombonists to complete the local orchestra.

Max Heinrich, accompanied by his wife and daughter Julia, is to sing in Philadelphia on Wednesday evening and Saturday afternoon of the coming week.

A new oratorio society is or is about to be established, with Mr. W. W. Gilchrist as conductor. Guarantors and patrons have been secured. Let us pray for its success. A few enthusiastic people cannot carry the burden of an enterprise like this for any length of time, and it is equally impossible for one person to reform an entire city or drag it out of the lethargy of generations, as some of us have finally discovered. Still there is some hope for a new oratorio society.

M. FLETCHER.

Boston Music Notes.

MRS. McLEOD, contralto, sang at Miss Tucker's concert in Worcester on Thursday afternoon two Scotch songs and one by Goring Thomas. Mrs. McLeod's voice is remarkable in these days of mezzo sopranos, being a pure contralto of rich quality. She is now beginning her second year of study with Miss Clara Munger and making great strides in her profession. Mrs. McLeod has had several offers to go to New York for church and oratorio work, but prefers to continue her studies for the

Mrs. Myron W. Whitney has been called to Italy, where her son is ill with typhoid fever. She sailed a week ago and it is hoped that she will find Mr. Whitney convalescing upon her arrival.

Mr. James W. Hill's first concert in Manchester was a pronounced success. Socially it was delightful, musically it was a treat. The Ondricek-Schultz Quartet played the program. All the numbers were enthusiastically received and the other concerts are looked forward to with much interest by the music lovers of Manchester. Preceding and after the recital tea was served, and the affair was made charming in every respect. Decorations of chrysanthemums on the tea tables added a dainty touch to the scene. The pourers were Mrs. G. Byron Chandler, Mrs. Charles T. Means, Mrs. George P. Crafts and Mrs. James W. Hill. Those who served were Misses Marion E. Josselyn, Gertrude E. Burnham and Celia Rogers.

On Wednesday Mr. Hill played at a concert in Manchester, and a critic remarked, "his playing was marked by a delicacy of touch and expression which made his work as accompanist almost faultless."

At the Cambridge Art Conference last week Philip Hale gave a summary of movements in the direction of opera up to Gluck's time. His lecture on the "Beginnings of Opera" was a painstaking historical sketch, and contained many interesting facts about mediæval music. Some of the details that he gave pointed to the real origin of opera in France, rather than in Italy.

On Wednesday evening the fourth recital in the faculty course at the New England Conservatory of Music took place. Ar. Emil Mahr, violinist, was assisted by Signor Augusto Rotoli.

Miss Orvis' series of concerts for young children will be given in Chickering Hall on Saturday mornings, November 27, December 11, January 1, January 15.

On October 6 Miss Gertrude Gardiner inaugurated a small recital and talk on the Virgil clavier method, every Wednesday evening. She finds that her audience increases each week, while those who come are greatly interested and enthusiastic over this method of piano playing. Within a short time Miss Gardiner has explained this method to over fifty persons. She has some bright pupils, who will be heard in a pupils' recital later in the season.

At the first concert of this season of the Boston String Quartet, of which Mr. I. Schnitzler is first violin, to be

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Kathrin Filke, Soprano



J. h. McKinley, Cenor



mary Louise Clary, Contratto



Carl E. Dufft, Basso



Eleanore Meredith, Soprano



E. C. Cowne, Cenor



Chas. H. Rice, Cenor



Cilian Carlismith, Contratto



Clemente Belogna, Basso



Beinrich Meyn, Baritone

The New York Ladies' Crio-Dora Valesca Becker, Violin; Flavie Van den Hende, 'Cello; Mabel Phipps, Piano-Each a Soloist!

given in Association Hall Wednesday evening. November 24, Miss Alice A. Cummings, of Brookline, is to make her first appearance in Boston as pianist. The program includes string quartets by Mozart and Beethoven, and Schumann's trio in D minor.

The dates of the two recitals in Steinert Hall which have been announced by Miss Lena Little and Mrs. Emil Paur, and at which Mr. C. M. Loeffler was to assist them, have been changed to November 30 and December 13.

Mr. Arthur W. Pryor, trombone soloist of Sousa's Band, has many Boston friends. He is well known in musical circles here, and is writing a new series of highclass ballads with a Boston author.

An opera will be brought out at the Worcester Theatre in January by C. F. Hanson and Miss Walberg, the Swedish lecturer and author, in collaboration. The libretto is by Miss Walberg, who has dramatized Holcomb's translation of Tegner's beautiful poem, "Frithiof's Saga," and also the Swedish original, so that the opera may be given either in Swedish or in English. Mr. Hanson is well known in Worcester as a composer of pleasing music. The role of Ingeborg, the heroine of the opera, will be sung by the composer's daughter, Miss Lilly Hanson.

On Tuesday evening last in Union Hall a very interesting recital of the pupils of the Faelten Piano School was given in the presence of a large gathering of representa tive Brookline music lovers. The patronesses were Mrs. H. S. Burdett, Mrs. W. I. Bigelow, Miss C. C. Clark, Mrs. Edward Carpenter, Mrs. Amasa Clark, Mrs. L. Shannon Davis, Mrs. R. A. Flanders, Mrs. F. A. Gilbert, Mrs. W. H. Lyon, Mrs. J. W. Macintosh, Mrs. F. B. Percy, Mrs. Kilby Page, Mrs. W. W. Potter, Mrs. L. F. Perry, Mrs. W. G. Seeley, Mrs. T. C. Singleton, Mrs. Edward Stanwood, Mrs. Edward Steese, Mrs. William J. Winch.

Mme. Helen Hopekirk's first recital to the students of the New England Conservatory of Music was so enthusiastically received last week that, at the request of the directors, she will repeat it on Friday evening next. Madame Hopekirk's first public recital is fixed for the evening of November 16, at Steinert Hall.

Great Barrington, Mass., is to have a grand musical conservatory devoted exclusively to the study of organ music. It is to be given by Mr. Edward F. Searles, whose wife was the widow of Mark Hopkins, the California millionaire.

The building to be used for the conservatory is "Kellogg Terrace," the beautiful residence of Mr. Searles. stands in the midst of many acres of land, beautifully laid out by the most expert of landscape gardeners. The structure itself is a massive one, the entrance being guarded by a white marble sphinx on either side. The stone work above the entrance contains some rare carving, and is valued at \$60,000. The towers and chimney above the roof cost \$100,000 more. Opposite the entrance is the atrium. The wainscoting is of onyx, behind which are hundreds of electric lights, which give the effect of softened sunlight. The rear of the atrium opens on a loggia, from which there is a beautiful view overlooking the 100

The music room is finished in oak, and the dome shaped ceiling is paneled in stucco of an ivory tint. Each panel is adorned with an oil painting. One of these paintings, it is said, cast \$10,000. The great organ in this room is 50 feet long and 42 feet high. It is in the shape of a Greek cross, and cost \$75,000.

There are about forty other rooms in the house. One of the most interesting is the library, which is finished in black walnut. The billiard room is finished in butternut oak, and the smoking room in quartered oak. The sleeping rooms are elegantly furnished and the walls covered with silk, satin, tapestry or leather. From each sleeping apartment one may step out on a veranda.

Mrs. Searles was a great lover of music, and it is believed that Mr. Searles is carrying out the wishes of his deceased wife. He has visited the leading musical academies in Europe, and will have combined the best methods for the instruction of students of organ music.

The Springfield, Mass., Republican says of musical mat-

The optingierd, Mass., Reputation says of musical matters in that city:

The musical season, which certainly started out well with the Seidl concert and the song recital by the Henschels, now promises to become one of the most interesting that we have had for years, and December, at least, will be full of good things. There is not so much for November, but the Kneisel Quartet concert is enough by itself. There are surely enough people in the city who enjoy music of the finest sort to support two or three concerts a year from this marvelous organization if they could once be got into the habit of going. It will be remembered that the quartet concert at May festival some years ago was one of the most popular events of the week, in spite of the severity of the program, and that the Kneisel concert at Hope Church, the only other occasion on which these players have been heard here, was attended by a large and delighted audience. These should be precedents for a full attendance at the coming concert, which will be given under the local management of Frank Wheeler, and no effort will be spared to interest the musical people of the city. No effort should be required, however, for the fame of the Kneisel Quartet is world wide, and it is conceded that it has no superior in this country or in Europe.

for the fame of the Kneisel Quartet is conceded that it has no superior in this country or in Europe.

The performance of "The Messiah," which is to be given by local musicians under the direction of Amos Whiting, with chorus and orchestra, has been postponed till January, but December will not be lacking in good things, with the Orpheus concert and the organ recital to be given in the First Church by Guilmant, the famous French organist and composer. This is set for December 15, and another opportunity will be given to hear him in Holyoke in December 10. All these are attractions of the best kind and deserve generous support. They will help to carry music lovers along till the time of the annual feast of music in May. To these must be added the various local concerts, which must not be neglected. The Philharmonic Orchestra is doing good work in its annual series, and gives an opportunity to hear much good music played in a creditable manner. The concerts will be given in the Young Men's Christian Association Hall on alternate Monday afternoons, beginning December 13. Other concerts and recitals of various sorts will be announced later, and altogether the musical season promises to have a considerable variety of interest.

The death of George F. Suck occurred at his home on

Lamartine place, Jamaica Plain, Saturday. Mr. Suck, who was one of the best known musicians of the city, was born in Bremen, Germany, in 1820. He lived in that country until 1850, when he came to the United States. In 1863 and 1864 he was director of the orchestra at the Boston Theatre, then under the management of Wyzeman Mar-When the New England Conservatory of Music shall. was opened, he was one of the first instructors under Eben Tourgée. He leaves three brothers and three

Smithport, Pa.-Last Tuesday evening at St. Luke's Church an organ and vocal recital was given by Miss Emily McCoy and Miss Mary Healy. The organ numbers included Bach's prelude and fugue in D minor and "Calm and Storm," by J. H. Lewis. The latter work is a fine piece of descriptive writing, and was given a good reading Miss Healy is the possessor of a fine mezzo-soprano voice which is under perfect control. Her rendition of Concone's "Judith" was the work of a thorough musician and artist. A series of recitals is being arranged for the

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Music in Baltimore.

S compared with the crowds that usually attend the A Sousa concerts, the attendance at the concert of the Banda Rossa, at Music Hall, October 29, was rather Those who did attend were afforded a treat in the way of band music. The performance of the "William Tell" overture, while defective at times, was nevertheless interesting in point of interpretation, while the Schubert Serenade was a specially effective reading and arrangement. The "Carmen" performance was the crowning success of the evening.

Miss Charlotta Stubenrauch, the child violinist, created quite a sensation by her remarkably clever playing. The concert was given under the management and auspices of Mr. Charles E. Ford.

Mr. Harold Randolph gave a piano recital at the Peabody Institute, Friday afternoon, October 29. The program contained some few numbers that our concert-goers have not been accustomed to hear. Mr. Randolph appears to make an effort in the proper direction in familiarizing his listeners with compositions that so many soloists avoid, preferring, as they do, to follow the programs mapped out and followed so religiously by, alas, too many virtuosi. The Bach, Brahms and Liszt numbers were all novelties, and added interest to an attractive program.

A concert for the benefit of the Maryland University Hospital was given in Lehmann's Hall, Monday, Novem ber 1, under the management of Mr. Charles Harding, and participated in by such well-known talent as Miss Belle Bump, Miss Celeste Crown, George M. Harding, Charles Harding, Carlos N. Sanchez and Dr. B. N. Hopkinson, with Dr. Claverie as accompanist, and S. Monroe Fabian, pianist, an aggregation of talent calculated to make any concert interesting. The concert was a great

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The musical event of the season, and the crowning local success for many decades was the performance of Beethoven's Ninth Symphony and Melamet's prize eantata Columbus, in Music Hall November 3, with Mr. D. Melamet conductor. This was a stupendous undertak-ing on the part of Mr. Melamet. When one takes into consideration that we have no regular orchestral organization, and that whatever available material that could be had for the occasion had to be taken almost at haphazard, he must realize what it means to undertake a performance of the Ninth Symphony. The work of the orchestra was the most praiseworthy that has been heard in Baltimore in many years, and proves that under proper discipline and organization a good local orchestra could be developed. Mr. Melamet had made a very careful study of the symphony, and appeared to have been able to direct it without a score. The entire last movement was practically directed without reference to the score.

Mr. Melamet's cantata, which was produced here five years ago, was received with probably more enthusiasm on Wednesday last than at its first performance. It is unquestionably a meritorious work, and on this occasion Mr. Melamet had the advantage of a better chorus. As a mater of fact, both the male and mixed choruses were the best I have ever heard in Baltimore.

The soloists were Mme. R. Ortmann, of this city, and Miss Mary Louise Clary, Mr. E. C. Towne and Mr. Heinrich Meyn, of New York. The work of the soloists was very sotisfactory throughout the evening. Madame Ortmann's voice was heard to special advantage, and demonstrated what I have always claimed-that we have bet-

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ter local talent than is frequently brought here by the Oratorio Society and other organizations. In making this statement I do not wish to be understood as claiming that there is no occasion to engage talent from other cities, but I do maintain that each season one or more of our capable singers should be given at least one opportunity to be heard.

The Oratorio Society (Joseph Pache conductor) gave a concert Thursday, November 4, to commemorate the fiftieth anniversary of the death of Felix Mendelssohn-Bartholdy. The program, which follows, was made up of entirely of works by Mendelssohn:

Hebriden Overture

Address, President D. C. Gilman, Johns Hopkins University. Chorus from Hymn of Praise. O Give Thanks to the Lord. Concert Aria.

Mrs. Charles Morton.

Chorus from the oratorio Elijah, He Watching Over Israel.

Violin Concerto, E minor (second and third movements).

Miss Maud Powell.

Miss Maud Powell.

Two Folksongs —
Resting Place.
Meeting and Parting.
Piano Concerto, G minor,
Mr. Harold Randolph.

Chorus from the oratorio St. Paul, O Great Is the Depth.

After the performance of the overture President D. C. Gilman, of the Johns Hopkins University, made an address, paying a glowing tribute to the genius of the "most prominent and gifted of composers, from the period of Beethoven to Wagner." On the conclusion of the address a portrait of the renowned composer, the gift of Baron Mendelssohn, of Berlin, to Mr. Pache, was unveiled.

The program was an interesting one, and was in the main well presented, the honors of the evening being divided between Miss Maud Powell and Harold Randolph. Miss Powell met with a most flattering and enthusiastic reception, and was compelled to respond to an encore, repeating the concluding portion of the second move-ment of the concerto. Her playing displayed a virtuosity of the highest order.

Mr. Harold Randolph's performance of the G minor iano concerto, in the way of interpretation and technic, left nothing to be desired.

The work of the Oratorio Society was highly commendable, the two folksongs a capella being especially well sung. The attendance was not what it should have been at this or the Melamet concert. The enterprise of our musical conductors should meet with heartier encouragement, and especially so in such an undertaking as Mr. Melamet's. The public owes a debt of gratitude to any musician who works so zealously to give such concerts

concertos. This is an innovation, and a very praiseworthy one. The orchestra numbers about forty, under Mr. Hamerick's direction, and I am informed that there is a

prospect of a revival of the symphony concerts.

Mr. Ivan Van Hulsteyn gave a violin recital at the Peabody, on Friday, to an enthusiastic and appreciative audience. Mr. Van Hulsteyn is a pupil of César Thomand the leading teacher of the violin at the Peabody, and has but recently returned from a trip to his native country, meeting with signal success at the several concerts at which he appeared. Mr. Van Hulsteyn's playing is marked by breadth of tone and refinement.

One naturally feels some uneasiness about the good artists that we have, as it has been our misfortune to lose them as their ability becomes more generally known, as in the case of Burmeister and Faelten and others. We have in violinists like Van Hulsteyn, Blumenfeld and others artists and instructors whom we could ill afford to lose, and the city should be made sufficiently attractive to every musician to keep him here.

Mr. Carlos Sanchez announces a song recital by his pupils the latter part of the month. Mr. Sanchez has for the past five years devoted his entire attention to vocal instruction, and his pupils' concert at the close of last season showed that he is accomplishing some good results.

Next week the Kneisel Quartet and the Boston Symphony Orchestra!

Fergusson.-The celebrated baritone Geo. W. Fergus on will begin his American tour on or about February 15.

Ernest Gamble.—The young basso profundo Ernest Gamble will arrive in New York this week. We reproduce criticisms from the Meadville papers relative to Mr. Gamble's recent successful appearance in that city:

Gamble's recent successful appearance in that city:

The large audience room of the First Baptist Church was crowded to the doors last evening with one of Meadville's music loving audiences, drawn there by the announcement of the engagement of the celebrated basso Ernest Gamble. It may safely be said that the greatest anticipations for an evening of rare enjoyment were more than realized. Mr. Gamble won for himself last evening a reputation that any singer would be proud to claim. From his first number to the enthusiastic encore for the closing piece he delighted his hearers with the magnificent quality of his voice, his wonderful execution, power and feeling; a voice which he has under complete control, and of the purest bass quality. Mr. Gamble was perfectly at home whether singing "Honor and Arms," from "Sams n," or the "Armorer's Song" from "Robin Hood," or the lighter numbers. It was in the first that he won golden encombums, and it probably has never been excelled here. Mr. Gamble certainly charmed his audience.—The Tribune-Republican, Meadville, Ps., November 4, 1897.

musician who works so zealously to give such concerts as those offered this week.

Mr. Pache informs me that the Oratorio Society is rehearsing "The Messiah," and will at the close of the season gave an oratorio that Mr. Hamerik has written for the society.

The Peabody has begun a series of orchestral rehearsals to enable the teachers to practice and play the great piano

Carl Bernhard Recital.

A N interesting song recital was given in Steinway Hall A on Thursday evening. November 4, by the distinguished bass-baritone Carl Bernhard, assisted by Hans Kronold, 'cellist. The hall was more than filled, many being obliged to stand in the entrance during the entire

Mr. Bernhard was in splendid voice, and sang the Schubert songs with taste and in finished style. The aria, by Gounod, was marred by a bad accompaniment. Mr. Bernhard's voice should be heard in a larger hall. Its volume was too great in the Handel number for so small a space. Mr. Kronold was obliged to respond to an encore. He gave the "Simple Aveu," by Thomé, with exquisite grace.

The Becker Lecture-Musicales.

ONE of the most interesting of Gustav L. Becker's O lecture-musicales was given on Saturday at his home, 70 West Ninety-fifth street, on the subject "Imitative Music." The lecturer showed how natural sounds were imitated or suggested by musical devices through rhythm, duration of sound, pitch, quality and a combination of these elements. Each step was illustrated, the twenty or more short phrases showing musical representations of hammering, water flowing and rippling, question and answer, as denoted by rising and falling pitch, singing of various birds, barking, braying, the motion of frogs, sneezing, coughing, panting and sobbing. These illustra-tions were all from classical composers.

The supplementary program, carrying on the same idea in its more developed form, was given by Mr. Becker and his pupils on one and two pianos: "Pastoral Symphony" Beethoven (from last part of andante to close); "Sleighbells," played by Miss Alice Furst (for whom it was written by Mr. Becker) and Miss Pauline Chaufour; "The Harmonious Blacksmith"; "Hunting Song" (two pianos), Gurlitt; "The Cuckoo," Daquin; "The Hen," Rameau; "Feuerzauber," from "Walküre"; "Evening Reverie," Becker, and "The Nightingale," Lizzt.
The assisting artist was Miss Ethel Whittemore, violin-

ist, a gifted little pupil of Miss Dora Valesca Becker, who played with artistic feeling and a finish truly re-markable. The usual reception followed.

Kaltenborn-Beyer-Hane Quartet .- The outlook for this excellent organization is exceptionally bright. The numerous engagements in New York, Brooklyn and other cities are evidence of its deserved popularity. In January the quartet will make a short tour in Connecticut, but before that time will be heard in a concert in Waterbury, on December 1. The solo work of Mr. Kaltenborn and Mr. Beyer-Hané adds greatly to the attractiveness of its pro-

Musicales. Concerts.



MISS JOSIE HARTMAN, Pianist.



PAOLO GALLICO, Pianist.



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LITTLE DYNA BEUMER, Soprano. (Niece of the former.)



EMILIO DE GOGORZA, Baritone.



CHICAGO OFFICE THE MUSICAL COURIER.

NOVEMBER 20 will see the departure from America of Mrs. Katharine Fisk, the representative contralto of Chicago and the West. I call her the contralto prototype of Nordica. There is the same determination. the same dauntless perseverance, the same love of art, and the same belief in work, work, and unceasing work.

Mrs. Fisk is not only a contralto, but a great dramatic contralto, and not only the interpreter of dramatic music, but of subtle dramatic music, such as Saint-Saēns' "Samson and Delilah." Who that heard Mrs. Fisk sing the great aria from the famous French work could forget the thrilling intensity of the declamation, the extraordinary depth of power with which she invested the music. It was an example of study and abandonment rarely heard, and I for one have no wish to hear the work performed again unless Katharine Fisk is the Dalilah. Yet we are to lose her. It seems as if there were no field out here for such work, and this truly fine artist goes to England, where talent is evidently recognized more than it is here. Mrs. Fisk sings at Manchester in Berlioz's "Trojans of Carthage," with the Liverpool Philharmonic, has several engagements in London, and finishes her English tour at Bradford, returning to this country February 20, when she takes up her residence in New York.

More's the pity that we fail to recognize our home We have no such another to take the place of artist. Katharine Fisk. Here is wishing the artist Godspeed and good fortune! As a woman, those who have the honor of an acquaintance with her are in unity upon the subject of her singular personality. I have tried to analyze what it is that attracts the better instincts. There is a subtle charm, a magnetic power about Katharine Fisk which defies description, but which engenders esteem and

It is quite within the bounds of possibility that Chicago will be the future home of Giannandrea Mazzucato, brother of Mrs. Bicknell Young, the distinguished pianist Signor Mazzucato, whom I met in Lonand composer. don, is a critic, musician, composer, linguist and translator of the "Meistersinger" from German into Italian for the late Augustus Harris' production at Covent Garden. Several of the London critics went out of the usual phlegmatic routine and became actually appreciative of hard work, which is seldom the habit of an English critic. Joseph Bennett, of the Telegraph, said of Signor Mazzucato's work that the translation was a most remarkable one, for it preserved the poetical beauty of the original without disturbing the accents.

A city like Chicago, with its ambition for educational advantages, its wealth, its influence, with its array of fine artists, is the natural centre to which a master like Mazzucato can gravitate. Here is a plain statement for you

Easterners to digest: In no city of the world, so far as is known, is there a Bernhard Ziehn; there are few musicians of the type of C. E. R. Mueller, and both of these Chicago claims as residents for long years past. Therefore with a Ziehn, a Mueller and a Mazzucato this great cosmopolitan metropolis for profound scholarship will be indisputably the victor.

I notice that the federation of musical clubs of America has become not only possible, but practicable and probable. The idea of amalgamation according to most Chicago musicians is comprehensive and productive of excellent results to a vast number of artists if the scheme is properly handled. But the present propositions are indicative of future collapse if carried out as now proposed. The intention now mooted is to place the entire representation for the engagement of artists for all the clubs of the federation in the control of one person. Nothing short of disaster must follow if the federation surrenders the powers of the organization to one individual, who most naturally would thrust aside all considerations where personal preference were concerned. I have knowledge and appreciation of the business-like qualities of the proposed nominee for the position of manager of the federations and its engagements of artists, but this cannot blind one as to the effects entailed if the present policy is upheld.

Let there be a committee apointed to engage artists, and let it be composed of club members not connected professionally with artists. Let it have entire control, and the proposed amalgamation of musical clubs will be steered to success.

And yet another confirmation of a report recently made in these columns regarding Marchesi's deliberate statement as to the teacher with whom to study if the student desires later to enter her studio. This time it comes from friend Serena Swabacker, who says that "Madame Marchesi emphatically recommends and recognizes Mme. Ragna Linné, of Chicago."

In a recent letter I spoke of the Amateur Club going ut of its way to engage a lecturer from New York when William Armstrong was available, and unquestionably a valuable and instructive lecturer. I might have added also Mrs. Regina Watson's name as a strong drawing magnet for the club to engage. Her lectures on folksong, mediæval French and Italian music are among the most thoroughly researchful educated lectures to which I have listened, and cannot but appeal to the cultured.

Mrs. Watson has lately added a Russian lecture, which she illustrates with the following remarkable program of Russian compositions:

Causerie
CauserieCui
Scherzo, op. 10
Novelette, op. 11
Rustic Dance, from The Fair of SorochinMoussorgsky
Une Tabatière à Musique, op. 22
Deux Preludes, op. 17
Nocturne, op. 6
Sonata, op. 87Tschaikowsky
Album Leaf, op. 13 Kopylow
Meditation
Soir d'Eté,Stcherbatcheff
Soir d'Eté,
Impromptu, op. 12
Etude, A flat, op.8

Miss Grace Buck, a daughter of a Chicago pioneer now deceased, was a debutante at Steinway Hall on Thursday last. It was an invitation concert to introduce the young

lady, who has recently returned from Marchesi. Miss Buck has a pleasing method of singing, is singularly gifted in the matter of stage presence and good looks, and will doubtless be of service in the concert room.

This method of introducing aspiring musicians is to be eply deplored. It disarms criticism, except friendly deeply deplored. criticism, and under such circumstances of what value is Naturally audiences who are given an evening's entertainment gratis are effusively applauding, but such applause, while gratifying to the recipient, is indiscriminate and misleading, making the future career more difficult than if honest and unbiased criticism were challenged.

The program interpreted by Miss Grace Buck mainly consisted of French songs, which were mostly of the same order, except the aria from "Samson and Delilah." The most popular numbers, which evidently appealed greatly to the large and fashionable audience, were Kate Vander-poel's "La Miniature" and "Asleep, Adream, Awake." The last named composition was redemanded.

Kate Vanderpoel's compositions are meeting with remarkable favor. Mme. Genevra Johnstone Bishop making them known also, on the Pacific Coast. The latest song coming from the musical inspiration of the versatile Miss Vanderpoel, entitled "Golden Poppies," was dedicated to Mme. Bishop, and is being sung by her at most of the concerts on tour.

. . .

Chicago critics have been very appreciative of the fine work done by the Spiering Quartet. The Evening Post gave the following excellent notice:

Quartet in G major, op.	76, S	N	in. er	in		C	0	a	rt	et		0									.Ha	ydr
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Alleggenlen											0.0	0		0.0	0.0			0.0		2.5	. 201	77.4
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Quartet in E minor, op.	59.	N	in.	2	-															. Be	ethe	ver
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Each of the concerts of the last two years has shown that we have in this organization one of the best quartets in the country. Boston boasts the Kneisel, but New York has no similar association of equal note. The approach to perfection that practice gives is drawing nearer the highest artistic standard every year. In the Beethoven Quartet the work was very fine and throughout there was an appreciation of the possibilities the compositions presented. Mr. Hamlin was in fine voice and added to the laurels he has been gaining with such rapidity of late. The quartet's next concert takes place November 16.

*Der Westen was also enthusiastic about the Spiering Ouartet, the notice of which follows:

Quartet, the notice of which follows:

Quartet, the notice of which follows:

Das Spiering-Quartett erzielte mit seinem ersten Kammermusikabend dieser Saison, am Deinstag, in der Händelhalle, einen schönen Erfolg. Der Besuch war zahlreicher als bei den Conzerten des Quartetts in der vorigen Saison und die Leistungen der vier vortrefflichen Künstler, der Herren Theodor Spiering, Otto Röhrborn, Adolph Weidig und Hermann Diestel, waren noch virtuoser und ausdrucksreicher, denn zuvor. Bewundernswerth sind der Fleisz und die Ausdauer, mit welchen diese vier Musiker ihr schönes Ziel verfolgen, dam Chicagoer Publikum Geschmack an der Kammer-



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BLOODGOOD,



GAMBLE, Basso-Profundo.



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musik abzugewinnen. Von Jahr zu Jahr haben sie dafür immer mahr Anerkennung und Auszeichnung gefunden. Sie haban jetzt aber auch eine so verheiszungsvolle Fertigkeit im Zusammenspiel und eine derartige Abstreifung alles Materiellen im Ton erreicht, dasz ihre Darbietungen einen vollen Kunstgenusz gewähren und vollster Unterstützung seitens der hiesigen Musikfreunde würdig sind. Für ihr zweites, am 16. November in der Händelhalle stattfindendes Conzert ist der Claviervirtuos Hr. Wm. H. Sherwood als Solistgewonnen worden.

In a recent reference to Mr. Frank T. Baird it was stated that Mr. Georgie Hamlin had been one of his punils. This

that Mr. George Hamlin had been one of his pupils. This statement is perfectly correct, for Mr. Hamlin, our tenor, studied with Baird five years, but it has been called to my attention that I omitted to mention that Mr. Hamlin has also studied with Mrs. Magnus. I am glad to rectify the

Mr. George Ellsworth Holmes will sing in St. Louis November 9, with the Spiering Quartet; will also be heard with the Choral Symphony Society, St. Louis, Nowill also be vember 29, at Syracuse December 14 and will sing with the Chicago Orchestra in the Ninth Symphony December 17 and 18. All of which is gratifying to hear. There are few artists of George Ellsworth Holmes' calibre.

Mr. August Hyllested gave a piano recital to a host of and admirers in Kimball Hall, using his favorite Kimball piano. His program follows:

Etudes Symphonics, op. 13	Schumann
Three Songs Without Words	Mendelssohn
Præludium and toccata	Hyllested
(From "Suite in Old Style," op. 21.)	

Contraction of the contraction o
(From "Suite in Old Style," op. 21.)
Invitation to the Waltz
Garden Scene, FaustGounod
ValseChopir
Arranged by Hyllested.

I regret conflicting engagements prevented my attendance, but all who know Hyllested's virtuosity can judge of his performance.

A talented pianist, Miss Elise Reimer, who gratuated with honors last June from the piano department of the Gottschalk Lyric School, has been engaged to appear with the Schumann Concert Company, and will leave with the company next week. Miss Reimer graduated from Dr. Robert Goldbeck's class.

I am glad to reproduce some of the nice things said of Harry J. Fellows, at present on tour with Madame Bishop. It shows a consensus of opinion as to its merits. The following are among the most interesting notices

Mr. Fellows is a great favorite with Chautauqua audiences, and received an ovation upon his first appearance here this seaso Eric, Pa., Dispatch (Chantauqua Cor.).

Mr. Fellows, although young in years, has gained high rank in his chosen profession, and if he advances as fast in the future as in the past he will soon become one of the stars of the musical firmament. His individual work at Chautuaqua was of the highest order of merit, and has been highly complimented by people and press.—Buffalo, N. Y., Evening Times.

When Mr. Harry J. Fellows rose to sing the "Cujus Animam," there was a hush of pleasurable expectation. The people appeared anxious not to lose a note, and the most delicate passages could be heard over the entire amphitheatre. Mr. Fellows sang the aria with fine voice, and won most hearty applause.—Chautauqua Assembly Borald

I hear a most flattering rumor about the engagement of Mrs. Genevieve Clark Wilson with a very powerful organization. She is worthy of the honor. At a recent recital at Delaware, given by Mrs. Clark Wilson, she proved a most powerful attraction, the press of the city being in perfect accord with the public who had been present when

she sang the lonowing program.
Come, Sweet MorningA. L.
The Lass with the Delicate Air,
Aria from Der Freischütz
Du bist wie eine Blume Schumann
Standchen Brahms

Der Hidalgo	Schumann
The Dandelion	Protheroe
Shouggie Shou	
The Discontented Duckling.	Jessie Gavnor
Jerushy	
Malgre Moi	Pugno
Partout	Chaminade
Alone	Mrs. H. H. A. Beach
The Throstle	
My Bairnie	Frances Holden Skinner
Written for Mr.	Wilson.

The Transcript said:

The program, although of no great duration, was a delightful one, or Mrs. Wilson is certainly a very charming singer. Her voice is sweet and powerful and shows the result of much and areful cultivation. Her distinct enunc ation cannot be too highly

praised.

She gave such dialect pieces as "Shouggie Shou" and "Jerus very prettily, but she was certainly at her best in the German s and in a Scotch ballad, "My Bairnie," written especially for and which she sang very sweetly and with a great deal of expision. "Alone" was also exquisitely rendered.

The Delaware said: Mrs. Wilson's voice is a soprano of finest character, and shows in every note rendered, the broadest and most finished culture—the highest and lowest notes compassed with all the sweet fullness and clearness of a bird. Her phrasing and enunciation were particularly fine. Again we congratulate the ladies of the club on the good taste of their selection in this the first entertainment they have favored our citizens with.

Ellis Brooks and his Second Regiment Band continue their series of concerts at the Schiller Theatre. Brooks seems to have succeeded in drawing good houses. He is mostly assisted by good soloists, and with his own aggregation of competent men is giving a highly creditable miscellaneous entertainment. He was obliged on account of Chicago engagements to refuse remarkably lucrative offers which were wired from St. Louis. There is room for a band of this kind in the city, and the amount of patronage given to the new enterprise is proof suffi-

I met Mme. Oolaita Zimmermann for the first time since her return from Paris. She speaks enthusiastically of the musical doings abroad and of the artistic environsurrounding the eminent artists abroad. The news of Mme. Zimmermann's return will be welcome to her many friends and pupils, with whom the contralto teacher is so popular.

Miss Evans and Mrs. Hess-Burr, two warm favorites in Milwaukee, are booked for a recital in that city. Miss Evans has a good contralto, of excellent quality, and is reported to sing well.

Henry B. Roney, after substituting as organist and choirmaster at Plymouth Church, at which the gifted Dr. Gunsaulus officiates, has now been appointed permanently. Mr. Roney is undoubtedly the best trainer of voices in the West, and Plymouth Church has made an excellent selection, as the late organist and choirmaster of Grace Church, Henry B. Roney, understands his work thoroughly.

Miss Eva Emmet Wycoff gave an excellent song recital Friday in Kimball Hall.

The Amateur Club has engaged Miss Jeannette Durno to give a piano recital Monday, November 8.

Mme. Genevra Johnstone Bishop is in San Francisco. and sings in "Elijah" to-night at the festival. been singing to crowded houses in New Mexico and in Kansas. I am always glad to hear of Genevra Johnstone Bishop's success, she is such a wholesouled, kindly exception to the professional woman. I know few like her, and then she is a devotee of THE COURIER, for she writes "I'm just hungry for a COURIER."

Crowded houses in all cities visited by the accomplished company headed by Clementine de Vere and Herr Sapio, with such efficient aids as Arthur Beresford, Paul Listemann and the accomplished mistress of the harp Clara

Congratulations to J. H. Kowalski. From a program received from Toronto I see that a pupil of his was the artist appearing with Mr. W. H. Sherwood at his recital on Thursday. Miss Amy Jaffray is one of the best productions of the Kowalski studio, and deserves every good fortune attending her. The following is the program given by Mr. Sherwood:

ourse in A minor (from Second English Suite)Bach
re FugueHändel
pirée de Vienne, No. 6Schubert-Liszt
olvejg's Lied, from Peer Gynt, op. 55Grieg
Route (concert etude)
Mr. W. H. Sherwood.
alse Delite Luckstone
Miss Amy Robsart Jaffray.
security on 7 No. 1

Mazourka, op. 7, No. 1....
Prelude, op. 28, No. 16....
Nocturne, op. 27, No. 1....
Etude, op. 25, No. 1....
March, from suite, op. 91... Mr. W. I. Sherwood,

Mr. W. H. Sherwood,

.. Hawle

W. H. Sherwood and Sig. Giuseppe Dinelli.

In a bright little sheet called Life, published by the Chicago Conservatory, I find the following paragraph:

The esteemed MUSICAL COURIER has this pleasant paragraph about Wilhelm Middelschulte, the organist: "Mr. Wilhelm Middelschulte, who might if he chose be the rival of any living organist, is one of the busiest men in town. * * As an artist he is unique. Chicago is to be congratulated that it possesses in Middelschulte an artist of whom it may well be proud—an artist the like of whom each era furnishes but few examples." It is unnecessary to add that Mr. Middelschulte is a member of the faculty of the Chicago Conservatory where he takes observed it he provided Mr. tory, where he takes charge of the pupils of Mr. Eddy when the latter is away from the city

Mr. Karleton Hackett, of the American Conservatory, will deliver the second of a series of vocal talks next Wednesday afternoon.

Miss Jeanette Durno will play a good, varied program in Steinway Hall next Monday.

The following speaks emphatically for itself:

in Steinway Hall next Monday.

The following speaks emphatically for itself:

The members of the Liebling Club with their parents and two score of friends gathered last evening at the home of Mrs. Chandler Starr. The occasion was the recital by Mr. Emil Liebling before the club that bears his name, and it is safe to say that an audience has never been more charmingly entertained in Rockford.

It was a congenial audience, one that was thoroughly in sympathy with the splendid player, and they gave rapt attention to his numbers. The members of the club were grouped near the piano and made a pretty picture. They duly appreciated the compliment that was paid them in the coming of Mr. Liebling, and their faces told plainly of the delight with which they had anticipated the evening. Before opening his program Mr. Liebling gave a short talk concerning the numbers. He explained the several selections, and spoke happily of the pleasure it gave him to play before such congenial hearers! His comments on the numbers were interesting and made them vastly more enjoyable as he played them.

Of Emil Liebling as an artist it seems hardly necessary to say anything to his Rockford friends. He has played here so often that all the musical people of the city have come to know him and to thoroughly appreciate his fine work. He has always taken a great interest in the musical advancement of the city. When he came to America he at one time thought of making this his home, and might have done so had not Professor Hood, who was one of his close friends, so thoroughly filled the field. As a performer on the piano, Mr. Liebling has few superiors in America. He possesses the fire and spirit of the true artist, and withal has a virile and florid technic that makes all his playing charming. It is indeed a pleasure to listen to him whatever he plays, for there is so much of strength in everything he does. His accomplishment in the field of performers on the piano has been remarkable and he

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has been more in demand than almost any other American player.

The program last evening was a finely selected one. There were in the opening two numbers of a heavier sort that served to direct the children toward the higher forms of music toward which they are moving in their studies. The others were exquisite compositions in a lighter vein, all making a program it would have been well nigh impossible to excel.

At the musicale arranged by Mrs. Theodore Perry

At the musicale arranged by Mrs. Theodore Perry Shonts, of the Plaza, Mr. W. H. Sherwood and Mlle. Jeanne Greta will give a recital, assisted by Mr. Thomas Taylor Drill and Mr. Ludwig Becker. The entertainment, for the benefit of a prominent charity, has occa sioned much comment on account of the prominence of the artists taking part, and it promises to be an immense cess. This will be the first of a series to be given by Mrs. Shonts, who is herself a very talented pianist and also a most charming woman. At her house one is at all times sure to hear good music. * * *

ORCHESTRAL CONCERT, YESTERDAY, THEODORE THOMAS. DIRECTOR.

The third concert of the Symphony was remarkable for the arrangement of program. Can you Eastern people produce a better make-up than the following?

Overture, Consecration of the House, op. 124......Beeth Symphony, G minor

Adagio (flute outro)

Dance of the Furies.

INTERMISSION. Adagio (flute obligato, Mr. A. Quensel).

Overture.

Each concert this season has been markedly successful, and yet the orchestra still has not reached its level. However, a couple of weeks more and matters will shape themselves to the liking of everybody. At present sufficient unto the performance of this week. The Mozart symphony was delightfully played, as was also the Gluck "Orpheus." The principal number and novelty, the tone poem "Don Juan," of Richard Strauss, aroused great interest not only because of its newness (so far as Chicago is concerned), but because of its interpretation. Some musicians may prefer that each episode should be more

defined and complete in itself, while others may prefer the interpretation as given by the orchestra, which handled it more as a single theme immensely elaborated. However, we won't quarrel or discuss an interpretation which had so many remarkable features.

The fact that this number was down for performance had the effect of bringing one of the greatest critics of America to Chicago four days before he was due here, from Philadelphia. Could there be a greater compliment? The Wagner numbers were played most excellently.

FLORENCE FRENCH.

National Conservatory Items.

M RS. JEANNETTE M. THURBER, president of sful examination passed by two pupils of the school as teachers of music in the public schools. The names of the young ladies are Miss Ray Whitlock, of Asheville, N. C., and Miss Celeste Talley Cunningham. The salaries are \$1,200 a year.

Examinations are still being held at the National Conservatory for admission to the operatic and orchestral classes. Victor Capoul and Gustav Hinrichs are the examiners. The classes for oratorio are being made up and the name of the teacher will be announced soon. Depend upon it will be an Englishman, an Irishman or a Scotch-man, for President Thurber believes that it needs British blood to inculcate the traditions of the good old school. Pupils are being received daily in all the classes of the school, and particular attention is called to the operatic and orchestral classes. Mondays and Thursdays. Tuesdays and Fridays. All instruments are taught at the National Conservatory, and Mr. Hinrichs' skill and experience as a conductor need no further praise

Gaertner, the 'Cellist.-The great artist Miss Leontine Gaertner will play the A minor concerto, by Piatti, at the Arion Concert, November 15.

Ada May Benzing .- Miss Ada May Benzing, the contralto, who lately arrived here from Boston, has been en-gaged by Mr. Gerrit Smith to fill the vacancy in the choir of the South Church. Miss Benzing, who possesses a wellcultivated contralto voice of rare beauty, has been engaged for a number of concerts. The first one takes place in Harlemon the 24th of this month.



BROOKLYN OFFICE THE MUSICAL COURIER, (580 FULTON STREET, November 8, 1807.

LREADY the invitations for pupils' recitals begin to A pour in, and, apropos of this, I have a few words to say on the subject that I hope will give the teachers material for thought. There is no intention on my part to be personal. I only feel that where so much time is given to this part of the work as much benefit should be derived from it as possible, and, as I see it, if good does not come from it harm must. Although I may have expressed these opinions before, I will be pardoned if I repeat them.

A pupil must not be brought up on the idea that he or she is working to play for the public. This creates a self-consciousness to begin with that produces the socalled nervousness. A more serious trouble, however, is that once a pupil gets the idea that he is studying to please the people he wants the music to do it with, and then good-by to good music., He wants music that "takes." Bach does not "take," neither does Mozart, nor even Mendelssohn, to one with this object in view. You can't please the people. Don't you always hear somebody complain because a delicate coloratura is not a big dramatic singer, or because a salon pianist with the daintiest poetic delivery has not a Rosenthalian technic? Nobody ever pleased everybody. Read the criticisms after a concert and realize this for yourself. Now, as long as you have discovered the utter hopelessness of working for the people, why not try to work for Music? A hard master, surely, but nothing compared to the piti-less tyranny of a capricious public.

While preparing for these recitals what work do you perform during the lesson hours of your pupils? probably work on some brilliant show piece, a Liszt num-

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ber, perhaps, that Carreño or Zeisler o Rivé-King would was taking chances on, instead of Czerny or Cramer or Clementi, or plain, everyday scales? The whole plan is wrong. I would rather hear a dozen pupils at a recital play Clementi, Beethoven or Moart sonatines, or play a few scales and technical exercises, than hear them wade through page after page of the same things that I have heard Rosenthal, Aus der Ohe and others play, and know that those artists were being taxed both mentally and physically.

Of all the teachers who give pupil recitals I think that Mr. Frederic Reddall's plan is about the best, and surely the most enjoyable to the guests who are honored by invitation. He leaves the greater part of the program to professional assistance, and introduces a couple of his pupils at a time, and in most cases his pupils are creditable, so the benefit to the hearer and to himself is apparent.

His first musicale occurred on Saturday morning at the Pouch Lansion, when he had the assistance of the trio known as the Brooklyn College of Music Trio, with a personnel consisting of E. A. Whitelaw, violin; Mrs. Milo Deyo, piano, and W. Paulding De Nike, 'cello, who gave their numbers in most excellent style and en-

H. E. Distlehurst, tenor, sang some solos, and Mr Reddall, whose work has been reviewed so often, needs no other comment save that he sang an aria from Gou-nod's "Irene" with fine effect. Mr. De Nike played a couple of solos charmingly. He has good tone, technic, and much taste. The pupils were the Misses Grace M Whiting and Elizabeth Bremner, both possessors of good voices, which showed Mr. Reddall's excellent care and aining. Miss Taylor played the accompaniments. On Thursday evening a musicale was tendered Miss

Isabelle Davis Carter, by her sister and teacher, Mme. Helene Maigille, previous to the former's departure for Europe. Miss Carter has a voice of very much more than ordinary quality, sonority and purity, which has been carefully and artistically trained. It does seem as though such a voice could afford to remain in America, especially when in the possession of one who has such a charming stage presence besides. Both Miss Carter and Mme. Maigille are to be congratulated upon results and have every reason to look to the future for success. Miss Davis had the assistance of Mr. Hubert Arnold, the violinist, and Emile Levy, accompanist. This was the first time that I had heard Mr. Arnold, notwithstanding his great popularity, and I was charmed by his art. He has a trene and lots of temperament. Violinists of the calibre of Mr. Arnold are unfortunately far too rare.

The first musicale given under the auspices of the Young Women's Foreign Missionary Society was very successful through the participation of the following: Miss Florence E. Dame, soprano; Miss Amelia Warren Gray, pianist; Mr. Sydney Taylor, tenor; Messrs. Steves

and Everingham, Misses Fitzhugh and Davis, and Miss May Decker, reader.

I have a strange report to make of the woodwind in strument chamber music concert of Wednesday night. given under the auspices of the Brooklyn Institute. The customary excellence of these entertainments made this one stand out glaringly. Beyond any question the fault lay exclusively in the management, and just why Mr. Arthur Claassen's name should have appeared on the program as musical director is not quite clear, for the fact is that Mr. Claassen simply appeared to turn Mrs. Jackson's music, and there is no reason why that statement should cast the responsibility on him. Neither did the fault lie with the musicians, who are individually very good, but those who arranged this concert should have known that assorted lot of soloists does not make an ensemble body, and furthermore, perfection of ensemble and clearness of presentation are the only features which make chamber music bearable to those less cultured than the ultra musician.

The greatest injustice, however, was done to Mrs. Alice Jackson, who struggled bravely to carry things through successfully, something which was beyond the power of any human being. Mrs. Jackson is a fine pianist, and it does seem too bad that the only local artist that had anyof the least importance during the entire course should have been handicapped that way. I yet question whether they had any rehearsal at all, for the ensemble was a clear case of-

If you get there before I do Tell them I am coming, too

The selections (misre)presented were Mozart's quintet in E flat major, op. 108, Beethoven's quintet, op. 16, also E flat major. The Schumann duet between oboe (Mr. Felix Bour) and piano (Mrs. Jackson) went well after it got fairly started. I only heard the Mozart and the Schumann numbers.

Later I reached Wissner Hall in time to hear Constantin von Sternberg's fine trio given by that finished ensemble body the Jeanne Franko Trio, which played to an immense audience, where the enthusiasm was in keeping with the number present. Of this trio I can only say the most agreeable things, for it is a scholarly piece One might wish, however, that, owing to the of work. fact that the theme in the first movement is severely conventional, Mr. Sternberg had given it more variation, coming to it so often as he does. It would have lent a shade more of interest. Dante del Papa sang "Celeste Aida," but I missed that.

On Friday evening a song recital will be given in Wissner Hall by Augusta Ohrstrom-Renard and Rebecca Mackenzie, both sopranos. Miss Bertha O'Reilly will play the accompaniments.

The sight singing classes under the auspices of the Brooklyn Institute have been such a success, with Mr. Tallie Morgan at the head, that another class has been formed in the Eastern District, with Mr. Clarence T. Steele in charge. This was a wise selection, for Mr. Steele has been very successful in this line of work.

On Tuesday evening, November 23, a fine chamber music concert will be given by talent that is seldom heard in Brooklyn outside of the Kneisel Quartet.

Miss Maud Powell, whose appearances are far too rare in this city and who has recently renewed the enthusiasm of our music lovers; Miss Leontine Gaertner, the 'cellist, who has never been heard here, but whose reputation has reached Brooklyn before her through her numerous New York successes of last season: Mme. Berta Grosse Tomason, the pianist, who as an ensemble player is in Brooklyn and probably New York, and Mr. Fritz Heiland, viola, will be the artists. John C. Dempsey, the very popular baritone, will assist. An unusually fine program has been prepared and the public will have the opportunity to avail itself of a rare treat. The patronesses are: Mrs. Herman Behr, Mr. Ed. Behr, Mrs. George Brennecke, Mrs. Walter Burnham, Mrs. F. H. Chandler, Mrs. Theo. Dreier, Mrs. Thomes B. Hewitt, Mrs. Otto Heinze, Mrs. W. H. Hoschke, Mrs. A. Klipstein, Mrs. Charles A. Schieren, Mrs. Ch. J. Stebbins, Mrs. Dr. Ch. de Szigethy, Miss Bertha M. West and Mrs. S. V. White.

Invitations have been issued for the reception and con-cert in the banquet hall of the St. George Hotel next Fri-As nearly as can be ascertained the program will be as follows. Mme. Marie de Levenoff, the French pianist, will give:

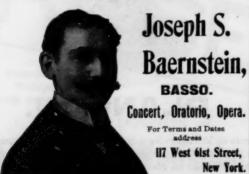
SonataGeorge	s Mathias
Pastorale	tti.Tansig
Capriccio	ren- radnig
Final of the Concertstück	Weber
Gondeliera	endelssohn
Spinning Song	endersooms.
Berceuse	
Castagnette	Ketten
Valses Serieuse	enormand
Callirhoë	Chaminade
Valse Chromatique	Godard
Nocturne	Chopin
Rhapsodie No. 8	

Mrs. Elizabeth Northrop will sing "Se Saran Rose," by Arditi; "Mon Cour Chante," Chaminade, and "I Cannot Help Loving Thee," by Clayton Johns.

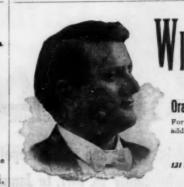
Mr. Frank Downey will sing a group of his own songs, and Miss Josephine Mildenberg will play the accompani-

It is my very sad duty to announce the death of Mrs. Maria Sales Whitaker, who was a very prominent member of musical and social circles. For seventeen years Mrs. Whitaker was organist of the Washington Avenue Baptist Church, which position she resigned last season, when was filled by Mr. Chester Beebe.

At the concert of the Brooklyn Saengerbund, which will occur at the Montauk, Miss Florence Terrel, pianist, and Mrs. Emma Arons, soprano, will be the soloists. A magnificent program is announced, and under the masterly







Oratorio and Concert. or Terms, Dates, &c.,

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Reside

direction of Mr. Louis Kommenich a fine concert may be

The great topic of interest this week is the return of the Boston Symphony, and especially the appearance of the great and only Rafael Joseffy. I append the programs:

FIRST MATINEE, FRIDAY AFTERNOON, NOVEMBER 12, AT 8 P. M.

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SATURDAY EVENING.

(First time at these concerts.) Soloist, Rafael Joseffy.

Very much matter is crowded out this week, which was absolutely unavoidable, among which is detail of the Amaranth Society, Mrs. E. H. Gamman's musicale, Mr. Paul Tidden's appearance at Pierrepont Assembly Hall, EMILIE FRANCES BAUER. and much else.

Carolyn L. Yeaton, the Planist .- Some time ago, when this charming young pianist returned from her European music study, a reception was given in her honor at Portland, Me., when the Portland Daily said:

land, Me., when the Portland Daily said:

Tuesday evening there was a musicale, at which Miss Carolyn L.

Yeaton, of Belgrade, was introduced to Miss Bucknam's friends.

She has recently returned from Germany, where she studied three years, which were devoted to the piano. Among others under whom she studied were Schirner, a pupil of Liszt; Barth and Mosskowski. Miss Yeaton has a thorough European musical education, and plays with that precision, ease and correctness which bespeak the artist. Among Miss Yeaton's numbers Tuesday evening was Schumann's "The Papillons."

Society of Musical Arts.—The program for the first three entertainments, December 6, 13, 21, have been announced and present a variety sufficient to satisfy the most insatiable lover of spice. The affairs will take place at the Astoria and the subscribers include many people of note in fashionable and artistic circles. The full program for December 6 is: (1) "Le Châlet," opéra comique in French, with the following artists: Mlle. Louise de Brelor, M. Charles Morel, M. Salignac, by permission of Damrosch & Ellis. (2) Ballet divertissement, Mile. Emmade Consoliand corps de ballet. (3) First performance of an original pantomime, "Blanc et Noir," by Victor Capoul, music by Harvey Worthington Loomis, in which Mme. Pilar Morin and Mme. Alexa will appear, and a young girl of society will make her début. Mile. Louise de Brelor is a lyric soprano from the Théâtre de la Monnaie, of Brussels; M. Charles Morel is a young baritone of Paris.

At the entertainment of December 26 will be given Massenet's "Eve" and "In Old Japan," a tragic pantomime by Vance Thompson, the music by Aimé Lachaume.

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The New York College of Music.

OT to know the New York College of Music and its able director. Alexander Lambert, is to argue oneunknown in the metropolitan world of music, yet even to the connoisseur it must have been surprising to see the large audience that, long before the appointed hour, crowded the hall of the college on Thursday evening. November 4. at the first student concert of the season, and to note the enthusiasm that marked the conclusion of each number

The well selected and difficult program was carried by the students with an ease and a perfection of finish that would have done credit to professionals. In both instrumental and vocal work there was much to praise, and the playing of two tiny six year old girls was simply aston-ishing. The gem of the program was the Moszkowski waltz, as played by little Harry Graboff. Mr. Lambert has pupils whose technic is more brilliant, perhaps, but none who can excel this boy in poetic conception and musicianly interpretation. He has that which cannot be acquired-the heart of a poet and the soul of an artist. The pupils of the New York College of Music will give a concert with grand orchestra, in Carnegie Hall, on No-

The following was the program:

Piano solo, bolero....

Ella Hurwitz (six and a half years old). Ella Hurwitz (Sa. Bonin Violin solo, sarabande. Bonin Mamie Fischer (six years old).

Vocal solo, Nur wer die Sehnsucht kennt. Tschaikowsky Miss Prichard (Cello obligato, Mr. Raff. Weber Bach Piano solo, Valse de Co Moszkowski Master Harry Graboff.

The Spiering Quartet .- The Spiering Quartet from Chicago, composed of Theodore Spiering, first violin, Otto Raehrborn, second violin; Adolph Weidig, viola and Her-man Diestel, violoncello, will be heard for the first time in New York on November 28. They will play in Pittsburg November 18, in Farmington November 22, and at the Brooklyn Institute November 23. This quartet is one of the best known chamber music organizations in the West and has been remarkably successful during the past few Their Eastern tour is under the management of Henry Wolfsohn.

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FIFTH SEASON BEGINS NOVEMBER 10, 1897.

Metropolitan College of Music,

C. L. Staats.

CLARINET VIRTUOSO.

THE Staats Concert Company, of which C. L. Staats, the renowned clarinet virtuoso, is the leading artist, is having great success, especially throughout the New Eng-land States. Mr. Staats is the only clarinetist in this country who makes solo playing a specialty. On account of his nection with the Boston Symphony Orchestra, Mr. Staats is only able to accept engagements within a reasonable journey from Boston. His popularity in the East is firmly established, as can be gleaned from the following press

Mr. C. L. Staats has obtained a greater prominence for the clarin as a solo instrument, since his return from Europe, than this instr ment has enjoyed for many years in this country.—Beston Herald

Mr. Staats' clarinet playing was charming .- Press, Portland, Me.

Mr. Staats, the clarinetist, has appeared here before, and nothing we might say here would add to his already well-carned laurels. He is an artist, and his selections on this occasion were beautifully rendered and loudly encored .- Townsman, Andover, Mass.

C. L. Staats is a king of his chosen instrument, the clarinet, and in part one of the program his rendition of the Fantaisie, from "Pre aux Clercs," was marked by striking brilliancy and richness of tone and wonderful facility of execution. Later he gave the old favorite "Rocked in the Cradle of the Deep" upon the bass clarinet.— Gazette, Middleboro, Mass.

The introduction of an instrumental soloist was a happy thought; it not only afforded variety, but it gave the Woburn public an opportunity of hearing a virtuoso, Mr. C. L. Staats, the clarinetist, who won instant favor by his masterly rendition of Paradis' Fantaisis from "Pre aux Clercs." The tremendous technic required for the composition found under his touch ready interpretation, and the audience broke forth into long continued applause. In response Mr. Staatsgave an Andante and Tarantella, by German, remarkable for its sweetness, easily flowing and sustained tones. His second regular number was "Rocked in the Cradle of the Duep," which he gave with great beauty and effect upon the bass clarinet, adding as an encore Fritzsch's "Albumblatt."—News. Woburn, Mass. The introduction of an instrumental soloist was a happy thought :

Mr. Staats has, perhaps, done more to popularize the clarinet as a solo instrument than any other player who has come to America. Largely through his efforts the clarinet now has a distinct place on the concert stage. Mr. Staats is a most accomplished virtuoso, and produced the widest range of effects from this most difficult instruduced the widest range of effects nt.—Morning Mail, Lowell, Mass.

Mr. Staats easily proved himself a master on the clarinet. He was igorously applauded, and twice responded to encorea.—Daily News, vigorously applaud Fall River, Mass.

Mr. Staats presented two pieces for clarinet that have never been heard in this country before, namely, Andante and Tarantella, for clarinet and piano, by German, and the adagio and allegro movements from Spohr's Concerto No. 2. The two movements from the Spohr concerto were excellent specimens of that voluminous composer's characteristic school of compestions. The allegro was of extraordinary difficulty, taxing the resources of the instrument and the technical capacity of the player. Mr. Staats meets all the difficulties with ease, playing with a full and flexible tone and with faultless intonation. Mr. Staats is the thorough artist in both feeling and rendering, and it is seldom so able a performer is heard upon his difficult instrument.—Beston Daily Traveller. Mr. Staats presented two pieces for clarinet that have never been

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" Noblesse Oblige."

MADAME SEMBRICH - Mrs. RATCLIFFE-CAPERTON - SIGNOR

A RATHER lively little musical drama is just now being put on the start Tr A ing put on the stage. Three distinguished people play the principal roles. Two of them quite agree as to the meaning of "Noblesse Oblige." The other doesn't. To what lengths may the two justly proceed in order to impress their point of view upon the major third? A situation not without interest to onlookers

The key to the situation lies in the hands of Mrs. Ratcliffe-Caperton. She is the dea ex machina. know the famous singing teacher will find it difficult to imagine her in this role of goddess. Incessu patuit dea. Mrs. Caperton has had too much experience in guiding others not to be able to guide herself. Her interview with Madame Sembrich in the Sun may be considered the prologue to the play. Those who read it and consider the case upon its merits, as therein stated, will be apt to agree with Mrs. Caperton's views of justice

The vital point is one in which all teachers are interested. It is whether a great artist like Marcella Sembrich is justified in withholding a full meed of praise or credit from the teacher to whom her success appears to have been mainly due. A vocal teacher who takes special pride in a pupil of unusual ability gives far more time and service than can be reckoned by dollars and cents. He or she gives the result of all those years of study and thought which have been necessary to perfect or acquire a method. A good teacher watches and waits; thinks of the pupil's qualities; perhaps gives a myriad suggestions only applicable to that particular pupil. Only one in a hundred pupils, perhaps one in a thousand, justifies his care, has the voice to illustrate his method at its best. What real reward has the teacher unless he receives from the superior pupil full of acknowledgment and appreciation?

Is the teacher entitled to the worth of his work?

Madame Sembrich has been called a pupil of the elder Lamperti (no longer living) and it seems to be the general impression that her wonderful power as an expositor of the pure Italian method was gained entirely through her study with him. How long did she study with him? Her answer to Mrs. Caperton, as published in the Even-ing Sun, is: "I was the pupil of Francesco Lamperti just four months during one summer that I resided on Lake Como." * * * "This was after I had studied with Giovanni Lamperti and at a time when I was unable to sing." * * * "I was an artist when I went to him (the elder Lamperti), but in that short time I learned very much from him."

And how long did Madame Sembrich study with the younger Lamperti? From her answer to Mrs. Caperton we learn, nineteen months of lessons in Milan and after this four years of friendly intercourse and friendly lessons in Dresden, Madame Sembrich singing with him every day. These later lessons seem to have been due to the

fact that Madame Sembrich procured for G. B. Lamperti a position in the conservatory at Dresden.

Now how does it happen that Madame Sembrich did not or does not specially advertise herself as a pupil of the younger Lamperti? Thereby hangs a tale. But it is not the mission of this paper to disseminate gossip. Suffice it to say that Madame Sembrich, so Mrs. Caperton says, was finally thrown in the embarrassing position of either saying that she was entirely G. B. Lamperti's pupil or suffer consequences to the extent of several thousand marks. Coercion meant explosion on both sides andcomplications.

In all seriousness there seems to be a point of honor involved. Great as the elder Lamperti was, the younger Lamperti is greater, Mrs. Caperton thinks, as a teacher of pure Italian singing than his father. He uses his father's method, but explains it more clearly, teaches it from the modern scientific basis, follows more carefully the indications of nature and considers the individuality of the pupil. No one understands more thoroughly than Mrs. Caperton the value of this method. She ranks Madame Sembrich as the greatest artist of the age. And Lamperti himself, they say, ranks Mrs. Caperton as a

"Honor to whom honor is due," says Mrs. Caperton, and as Lamperti's representative and assistant in this country she has elicited the actual facts in a pleasant interview with Madame Sembrich, and has explained these facts even more fully than they appear in the Shin to a representative of The Musical Courier. These facts she substantiates by the following letters which we reproduce, and she is prepared to publish additional letters if advisable:

Prof. G. B. Lamperti:

I take the liberty to convey to you my sincere thanks for the extraordinary care you have taken with the (with you begun and ended) artistic studies, inasmuch as it is only through your instrucended) artistic studies, masimum as it is only integral year in tion that I have been able to appear on the stage. Again accept my thanks for the zealous assistance in preparing for my appearance in "Lucia di Lammermoor" in Teatro di Verme. I take the oppor ity to sign myself with the greatest honor and respect,
Your devoted and grateful scholar,
MARCELLA SEMBRICH BOSSIO. or and respect

After Madame Sembrich went to Dresden a month later she wrote the maestro a letter as follows:

DRESDEN, June 9, 1879.

My DEAR MAESTRO—I have yet a request to make—dear maestro, I must sing here next month in the "Barber of Seville," so please have the kindness to buy the score, and in the aria and other parts mark all the floriture and cadenzas. You know what is necessary, and in what key I must sing the aria. I hope to see you soon and to study with you the "Barber of Seville," but come here soon. Your scholar,

Intelligent readers are able to judge for themselves how far the question of Noblesse oblige applies, and whether Madame Sembrich is more a pupil of the younger or the elder Lamperti.

Julia Such, Teacher.-Miss Such, favorably known to many New Yorkers, has taken a studio with Miss Josie L. Gardner, at 572 Park avenue. She was a Rivarde pupil, and has sung in many concerts in the metropolis.

Sembrich Sunday Night Concert.

AST Sunday night the Metropolitan Opera House was

crowded with an enthusiastic audience, all bent on enjoying Sembrich in the following program: Le Rouet d'Ompnaie.... Aria, Ernani..... Moto Perpetuoso......Ries Waltz, Parla..... Madame Sembrich.

Sembrich sang "Dah Vieni" with exquisite musical feeling, and after the air from "Magic Flute" gave with wonderful ease "Ah Non Guinge." Later she sang "Home, Sweet, Home." She was in brilliant form.

Max Karger made a most agreeable impression. Although young he has a very solid technic, agile fingers and a firm bow. His tone is musical, although not powerful, and his conception excellent. He was heartily applauded and will be heard from later, as he is a very promising talent.

Mr. Lavin sang with his accustomed taste, and the band,

under Seidl's majestic beat, played very well.

Mr. Saenger's Classes. - Mr. Oscar Saenger's opera class which was announced to begin on November 5, will meet for the first time this season, November 11. The time has been changed from Friday to Thursday, for the accommodation of singers who have choir rehearsals on Friday even-The oratorio class held its first meeting on Tuesday evening, November 9.

Mile. Trebelli.—The present engagements of Mile. Trebelli are as follows: This month she will sing in Pittsburg with the Symphony Orchestra and in Columbus with the Arion Society; in December with the Apollo Club and the Musical Club of Cincinnati and with the Buffalo Symphony Orchestra. Later she will be heard at some popular concerts in New York city.

A New York Tenor.—The following notice taken from the Jersey City Evening Journal refers to the singing of Mr. Young, the tenor of Calvary Baptist Church, of this

city, at a concert given recently in Jersey City:

Mr. Young tenor sololat of Calvary Baptist Church, New York, and who also sings first tenor in the Wardwell Male Quartet, though not down on the program, favored the audience with a song by Otto Cantor. Mr. Young possesses a voice of true lyric quality and pure tenor calibre. The full chest tone and high B natural with which he finished the song earned for him enthusiastic applause,

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"Audience enthusiastic."—New York Herald.
"Foreign approval indorsed here."—New York Sun.
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VICTOR THRANE, a manager of musical artists, has V brought suit against the Mason & Hamlin Com-pany for \$20,000 damages for breach of contract. He alleges that the Mason & Hamlin Company had engaged him for three years to manage the concert tours of Martinus Sieveking, the pianist, who was under agreement to play on the company's pianos, and that the relations between the company and the pianist have been severed, to his detriment. Mr. Sieveking is now in America, but has not decided which particular piano to employ.-New York World.

Francis Fischer Powers.

SUCH is the demand for vocal instruction of Mr. Powers that the few times he sings in public this winter will be events. No man can give two dozen lessons daily and attend to public singing; still there will be several exceptional appearances of the favorite vocal teacher and baritone, which will be duly announced in

Mrs. Lawson's Return .- Mrs. Corinne Moore-Lawson has returned to New York for the winter and from present indications will have a very busy season. Already she has been engaged for several important concerts and has other engagements pending. The success which attended Mrs. Lawson's recitals last season has determined her to give another series here in January, of which due announcement will be made later.

May Brown, the Violinist.—Before going to Stuttgart study Miss Brown was a pupil of the late Clifford Schmidt. She is a diplomée of the Stuttgart Conservatory of Music, where she received the most important part of her musical education under Edmund Singer, the Wurtemberg court violinist. Since her return from abroad she has appeared in concert in New York and its vicinity with unvarying success, her playing being marked, it is said, by unusual breadth of tone and fine musical perception.

She is planning two recitals to be given this season.

Carl's Second Recital.-Although applause is prohibited at the First Presbyterian Church during the recitals of the distinguished organist William C. Carl, the surest evidence of the appreciation of his listeners lies in the fact that benches, chairs and even the aisles remain filled until after the last note of the final number has been played.

On Friday, November 5, Mr. Carl gave the second of his interesting recitals. It was a Mendelssohn program, being the fiftieth anniversary of the death of the great composer. The organ sonata in F minor (No. 1) and the allegro from the "Reformation Symphony," were played by Mr. Carl with masterly technic and fine effects in registration.

Mrs. Antonio S. Sawyer was heard to advantage in " But the Lord is mindful of His own," from "St. Paul." Herbert Witherspoon, baritone, whose voice is mellow and warm in quality, sang the "Confutatis," from Verdi's "Manzoni Requiem," with an intelligent conception of the On Friday afternoon. November 12, Mr. Carl will be assisted by E. Ellsworth Giles, tenor, and Albert Burgemeister, of the Virgil Piano School.

Mr. Carl gives his fiftieth recital in the church next week.



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A set of most charming songs, interesting to professionals and amateurs, extremely melodious, graceful and original. Sent postpaid to any address.

Frances Miller and Viola Pratt Gillett.

ISS MILLER recently sang in concert in Bridgeport, Conn., with Dr. Carl Dufft and others, when the press were unanimous in her praise, as below

Miss Frances Miller, of New York, a soprano of ability, delighted her hearers in several selections. She is possessed of a powerful voice, over which she has excellent control. It is of fine quality, and her work won her unstinted applianse. She was heard to advantage with the quartet.—Bridgeport Daily Standard.

Miss Frances Miller, the soloist, is possessed of a soprano voice of reat range and power, and singular sweetness. — The Morning

Miss Frances Miller, who sang "Thou Brilliant Bird," was very much appreciated. The effect produced as she sang in the front of the church, out of sight of the audience, with the quartet upon the platform, in "The Haunted Stream," was superb.—Morning Tele

VIOLA PRATT GILLETT.

Viola Pratt Gillet continues to gather laurels wherever she appears, as is evident from the appended:

Viola Pratt Gillett is gifted with a magnificent contralto voice of great power and extensive compass, which has been brought about by careful training under perfect control. Her singing was greatly enjoyed. The "Lullaby" she gave as an encore was exquisite.—

Charming as the instrumental music was it did not captivate the audience as much as did Viola Pratt Gillett and her songs. The lady and her voice must be coupled thus, in order to accurately describe her capacity for captivating. She combines a voice of great volume and much sweetness with a charming face and graceful figure. The audience insisted on repeated encores.—Passac (N. J.)

Another Pupil of Mr. Arens .- Mrs. Alice Fleming Evans, who, with a number of other pupils of Mr. Arens, recently arrived in this city, was tendered a testimonial concert prior to her departure from Indianapolis. Mrs. Fleming's determination to continue her studies with her former teacher seems wise in view of the flattering notices received on that occasion. Her voice, style and vocal training were unanimously praised, and the indications are that her ambition to enter upon a professional career will be

Mr. Dochez, another pupil about whose singing THE Courier has spoken on several former occasions, came in for his share of public approval. Mr. Dochez is expected to arrive in New York about the first of January, when he will be introduced to the public of the metropolis by Mr. Arens.

The following is an extract from the Indianapolis News of Wednesday, October 6, 1897:

of Wednesday, October 6, 1897:

The concert given last night by Mrs. Alice Fleming Evans at Plymouth Church attracted an audience that comfortably filled the lower floor. Mrs. Evans will leave soon for New York, where she will perfect herself for professional singing, and the concert of last night was arranged by her friends as a mark of esteem and admiration. A number of the city's well-known musicians united in making the evening one of interest. Miss Eather Willcox played excellently the "Faust" fantaisie of Gounod-Sarasate.

Mrs. Evans has a contraito voice of exceptionally sympathetic quality, which has been evenly cultivated, so that through its entire range it is without break or roughness. On account of its emotional quality it is a voice that appeals, and is suited particularly to the tender and the pathetic. * * * Mr. Louis Doches, who is heard in public all too seldom, sang with rich tone and finished style a double program number and an encore. His big voice is used with such artistic moderation that one almost forgets its power until some note toward the close of a song brings it out. * * * A duet by Mrs. Evans and Morris Meck, and "All Praise to God in Light Arrayed" (Wagner), by Mrs. Evans, Mrs. Alfred Cook, Mr. Meck and Mr Dochez were good numbers.



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PETCHNIKOFF COMING.

T is rumored that Petchnikoff, the renowned violinist, will visit this country this season.

NEWS comes to this office at a late hour that the long drawn out rumor of a possible visit to this country of Arthur Nikisch and his Berlin Philharmonic Orchestra has some foundation

The great conductor will very probably bring his orchestra to America this season.

Ruben & Andrews to Dissolve.

INFORMATION reached this office at the hour of going to press that the concert direction firm of Ruben & Andrews was about to dissolve.

Mr. L. M. Ruben confirmed the rumor later, and stated that hereafter the business will be carried on under his personal supervision.

Concert at the Aschenbroedel Verein.

THE first chamber music matinee of the Aschenbroedel Verein was given last Sunday afternoon at the Verein's Halle, on East Eighty-sixth street. The program consisted of Mendelssohn's Quintet, op. 87; double quartet in E minor, op. 87, by Spohr, and four very pretty songs by L. V. Saar, the well-known composer, sung by Miss Fanny Hirsch, soprano.

The Mendelssohn quintet was beautifully played; the

finale allegro vivace fairly earned the hearty applause it evoked. The difficulties of the Spohr quartet were easily mastered by the artists, and the performance of this work proved a delight to the audience, which included many of our most prominent musicians. The singing of Miss Hirsch was very acceptable and she was the recipient of an encore.

Ysaye and Pugno.

SAYE and Pugno arrived last Sunday, and in the evening the great violinist and pianist were tendered a reception at the Brevoort House, by Manager R. E. Johnston, to which a brilliant and representative gathering was bidden. The affair was a great success.

Evan Williams .- Evan Williams will leave for Canada soon, where he will sing in a number of concerts. He will then make a short Western tour, appearing with the Pittsburg Symphony Orchestra and in other important con-

FOR SALE—Two valuable instruments: Guarnerius Γ violoncello, price \$500; Stainer violin, price \$200.

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WANTED—A few select pupils for one day in the week by a vocal teacher engaged in private school during the balance of week. Special attention given to the eradication of physiological defects, and the remedying of acquired faults. Highest reference. Address Voice, care MUSICAL COURIER, New York.

WANTED-Soprano, dramatic and statuesque; Wag. W nerian roles; private; for illustration and demon stration; studio work which may lead to public engage Send photo and repertory as well as record. ary satisfactory if work can be done. Address Wagner, care Musical Courses, New York.



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Pauline Viardot-Garcia.

FROM FRANZ LISZT'S PERSONAL RECOLLECTIONS

WHEN a great artist appears on a scene hitherto untried, and wins by her performances lasting remembrance in the hearts of those whose souls she touched and inspired, and especially of those artists who are enabled to distinguish the difference of her unique gifts and the gifts of other celebrities of the same profession, then those who are not without influence upon the standing of this stage, which represents the development of modern art, ought to consider it a double duty, a duty toward aesthetical conscience as well as toward hospitality, to pay to the eminent artist the personal tribute of their homage and sincere admiration.

From the first beginnings of her career Pauline Viardot has elevated her name into the line of those poets in art who do not win from the public a temporary glory characterizing the caprice of the moment, but who make that glory at once a decided, lasting success by mature, finished pictures and by the fruits of profound inwardness together with the most favorable development. From her first début she belonged to the most brilliant dramatic phenomena of our time, and she will always rank among the most honorable celebrities of this epoch. She will remain forever one of the first in that noble group of Pasta, Malibran, Schröder-Devrient, Ristori, Rachel, Seebach and others, and at the same time will occupy a distinct position through the variety of her talents, joined to the advantages of Italian, French and German art; through great intellectual culture, through the eminent attractions of her personality, through nobility of character and the dignified bearing of her private life.

She belongs neither to those who, without a suspicion of other spheres equally high, without heeding the surrounding outside world, dwell in their art as in a fairy castle, nor to those who contemplate exclusively the practical aims of life, trying to obtain the highest possible gain from their talents, and endeavoring to acquire the fashions of high life mainly in order to penetrate, painted with their varnish, into the drawing rooms of the noble, to enjoy there that applause which often is gained with more difficulty than that of the parterre, without being shocked by the hollowness of the praise and flattery bestowed in circles egotistic and miserly in spite of all their eminence.

Her careful education and her early union with a writer pre-eminent by thorough knowledge in several fine arts especially painting, developed in Mrs. Viardot a farreaching intellectual horizon, comprising different spheres of mental activity. In social life, too, she may be conscious of giving more than she receives. She is not only an eminent singer, whose musical culture would adorn any maestro whose genius of colorature is on the same degree of elevation as her genius for execution; she is also one of the sweetest, most ingenuous of women, with a literary refinement to which even science is not unfamiliar, and this culture, together with a thorough knowledge of many living and several ancient languages, has won her the lasting interest, yea, the most zealous friendship of a large number of European celebrities (like the Oriental-Renan, the historian Henry Martin, the statesman Manin, &c.), of poets, painters, critics, composers, tra-gedians (like G. Sand, Ary Scheffer, Eugène Delacroix, Thorlen (1), De Musset, Rossini, Meyerbeer, Gounod, Chopin, Adelaide Kemble, Adelaide Ristori, the two Counts Wielokowski, and many others).

A member of a family in which genius seems to be hereditary, daughter of an artist who was in all his qualities the prototype of a passionate singer, inexhaustible in talent and power, full of phantasy, warmth and mighty genius, the youthful companion of a brother highly gifted

in another way, who, with his somewhat brusque ways and his frank sincerity toward celebrated singers, was a favorite of the public, though he conceded to the majority not even the knowledge of the A B C of song, and who possessed untiring patience with really industrious pupils, an exclusive and perseverant interest in the methods of vocal instruction and in the analysis of the mechanism of the voice, whose hidden roots often attracted him more than the blossoms. Mrs. Viardot is at the same time a sister of that same Malibran whose dazzling and, alas! too soon extinguished lustre threw upon her childhood a reflex for her whole life. From earliest childhood she grew up circle in which she became acquainted with many noble supporters of literature and art, and in which she was early educated to contempt of forced, unworthy means, the tinsel of which is often not despised even by talents who should have been able by native splendor to cast around themselves a richer, more poetic light.

Earnestly given to her vocation, glancing steadfastly oward the ideal of art, filled with youthful enthusiasm by meditative admiration for everything beautiful, an enthusiasm that inspired her great friend to one of her most beautiful creations, "Consuelo," Pauline Garcia shows us, in our time, in the bosom of the same Paris, where we consider the cessation of that coalition between "clique" and "claque" an impossibility, the beautiful image of an artist's life of such purity that no calumny, no matter what, no suspicions nor envy were known to touch her, who is proof against all enemies. Her happiness in a domestic circle, of which she is the pride and adornment; her sunrroundings of friends who boast her affections: the warmth with which the most prominent circles of the European capitals greet her; her appearance, reflecting the ity of soul which always communicates the charm of intellectual nobility; the admiration of all countries, incontestable successes on all stages—all these are precious traits for the later biographer who is to give to posterity the portrait of a personage equally attractive and aspiring.

With her Spanish naturel, her French education and her German sympathies, she unites within herself the peculiarities of different nations to such an extent that we feel inclined not to grant to any definite country an ex-clusive claim on her, but rather to call Art the "father-land of her free choice and love." Many artists owe the enthusiasm they call forth to a talent enabling them to reproduce some innate national element in its most accomplished and ideal form. But Pauline Viardot is canable of understanding every ideal. She possesses the secret of finding out and appropriating the hidden meaning wherever an occasion may be offered her, as well as of She identifies, comprehending and mastering its forms. by the right of birth, the southern glow hereditary in her blood with the Italian school, which makes the hissing foam of passion stream in full flow over the finely cut brim of the goblet, which represents the artistic form and seems to be existing less for the keeping than for the overflow of the intoxicating liquid into a fierce, excited By means of her accomplished studies, tered with manly intellect, she has made herself at home, by the right of conquest, high above the valleys in the sublime regions of art, whose joys and woes, whose sentiments and strivings, will forever remain unapproachable, a mystery to the great multitude, but where dwell the giants, the Glucks, Bachs and Beethovens, who beforehand renounce the popularity of the street organ.

Thus the artist succeeded by means of an exceptionally richly endowed organization in overcoming an almost insurmountable obstacle and in acquiring the same power of expression in two literary languages of essentially different formation, to seize the vital principle of both, to get hold of their entirely different departures and tendencies, and to become conscious that one of them strives to double the intensity of passionate ability in man of his momentary, sensuous wishes, of his short earthly joys, while the other (language), to the contrary, tries to save him from the power of passionate influences and transient desires in order to let him taste the pure joy of high and refined sentiment.

True, it cannot be stated that the number of performing usicians who at the same time follow the Italian and the German method is a limited one. But only too often the manner of delivery is "limited," and it cannot be repeated often enough that this happens nearly always without an understanding as to the form and nature of both. Thus, the greatest celebrities owe their glory mostly to one of the two schools only, and that it rarely contributes to their artistic success when they give themselves to the practice of the other school, which is mostly a matter of minor consideration in order to give to the public a proof of their ability in every style. The real inward conception both styles will forever remain rare. Generally the qualities that are necessary for the full mastering of the one exclude of course the possession of those that the other style requires for its thorough mastery. and rich talent of Mrs. Garcia evidently came to bloom on a tree of Italian art, and possesses all the fire of tropic latitudes. Besides it is given to her to acclimatize herself to a temperature giving more light than warmth. there may be rarely found a performer more eminently fitted for the acquisition of a style which, in its happy eclecticism, with less absorbing passion and lesser limity than are found in the South and the North, strives to unite the charm of the one with the merit of the other.

Only one that knew, like her, how to comprehend the muse of Rossini with her graceful, capricious impetuosity, and then again the majestic clearness of a Händel, was naturally destined by quick plasticity of talent and intuition to give their highest expression, their fullest relief to the characters of Meyerbeer.

This genial and at the same time learned artist, who affords us the rare sight of a heart inspired for art for the sake of art, which is moved by all images of tone while it attracts with its own charm and magic, also composes, with a feeling of great tenderness that manifests itself in harmonious subtleness. More than one known composer might envy this subtleness, which justi-fies, together with the regret that she has written so little, our hope that she may accord development also to this talent which betrays a near affinity to Chopin. not refrain from citing among the songs she published in two albums---"Cagna Espagnola," "En mer," dedicated to Meyerbeer and Berlioz, also the "Luciola," which are attractive by graceful originality and fine feeling. Still in considering her productivity we must not forget how much of her creative talent she employs in her dramatic roles, partly to enrich them by new features, partly to find such new features in them-features that do not serve, as with many other singers, to bring forward by a golden rain of roulades, cadences and ornaments some virtuosity without any gain to the music drama-but features that always contribute toward heightening our interest for the character represented and our feeling for the composer's As an excellent pianist, who overcomes in intentions. partiture and prima vista the most difficult accompaniments better than many a concertizing virtuoso, the creations of the great masters, their style and means of expression are familiar to her. She is able, therefore, to watch the precision and exactness of an orchestra with the ears of a leader, and to bring into harmony with that style the numerous and real embellishments with which ornaments the performances destined for the public. The precious, artistically cut gems with which she graces them are of the highest artistic value, so that she justly might be prouder of them than are the court performers of the diamonds and precious stones that shine on their costumes.

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(To be continued.)

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NEW YORK, November 8, 1897.

MAUD POWELL, Cornelia Dyas and Paul Miersch shared in the appreciation and applause of a goodly number of listeners at Miss Dyas' first morning of cham-ber music, Hotel Manhattan, Forty-second street and Madison avenue, last Friday, at 11. This was the program:

.. Schubert

Excepting for the rattling of various chinaware, be-tokening the near approach of the hour greeted with glee by the hungry man, the time and place were ideal. Close attention was given the trio of A1 artists, and the second occasion, on November 19, is looked forward to with anticipation of pleasure.

Jessie L. Gardner recently played in Hoosick Falls, Y., her numbers being as follows:

14. 4., net numbers being as follows.
Scherzo, B flat minor
Vogel als Prophet (Prophet) BirdSchumann
Nachtetuck in P (Night piece)Schumann
Hark, Hark! the LarkSchubert-Liszt
StoryScharwenka
Papillons (Butterflies)Grieg
Nocturne, G majorChopin
Impromptu WaltzLiszt
WidmungSchumann-Liszt
That her appearance there was eminently successful

may be seen herewith:

Miss Gardner's wonderful technic is evidently the result of many hours of patient and careful work. Added to her perfect command of the instrument, Miss Gardner has acquired the secret of the mu-sician's art, which is to get into the heart of the composer, and make usic interpret his meaning.-Hoosick Caimes.

Miss Helene Bartenwerffer's concert for charity pur-poses at Homburg, Germany, the famous aristocratic vatering place, which was under the protection of H. R. H. the Empress Frederick, moved a writer to say this of her singing (translation):

"Miss Bartenwerffer enraptured the public with her devoted and deeply expressive singing of "Pieta Signore" ("Stradella"), in which her melting piano and pianissimo were truly effective. The voice is so velvety, so rich and sympathetic that it was no wonder hers was the chief triumph of the evening."

Miss Bartenwerffer's two concerts in Steinway Hall last season were great successes, and she is planning a similar one, to occur in the near future.

A fine voice (basso-cantante), a dignified and worthy personal appearance, excellent enunciation (whether German, French, Russian or English, in which language he is equally at home), and much style, are united in singer I have recently met, a man whose modesty equals his merit. I refer to Edward Bromberg.

A recent issue of the Journal contains this additional information concerning him:

information concerning him:

Bd. Bromberg, the Russian singer, will prove a welcome acquisition to New York's corps of genuine vocal artists and teachers.

Mr. Bromberg received his complete musical education at the Moscow Imperial Conservatory. Entering it at eighteen, he won a free scholarship and studied piano, theory and singing for five years. His vocal masters were Komissargewaky, the star tenor of the Imperial Opera, St. Petersburg, for more than a quarter of a century, and Madame Lavrowsky, the famed contraits of the St. Petersburg Opera, who took the Moscow professorship after her retirement from brilliant successes at the Imperial Opera.

Mr. Bromberg possesses a fine basso-cantante, which is well placed and which he uses with rare artistic skill. His musical intelligence

es with rare artistic skill. His musical intelligence makes itself felt in any compor'tion he undertakes to sing.

William Edward Mulligan has again begun his series of Sunday evening organ recitals at St. Mark's Church. Inquiry has reached me as to some personal data concerning this fine organist-pianist, and so the following is herewith printed:

Mr. Muligan is a native of New York city, where he is the organist and choirmaster of the historical church, St. Mark's. The recitals on the first Sunday of each month are features of the musical life in New York city. He

DAVID MANNES.

Walinist.

CARNEGIE HALL

has been in charge of the most important choirs known to the metropolis. From 1879 to 1883 Mr. Mulligan was at the head of the famous choir of St. Stephen's Church, which had a reputation from the Atlantic to the Pacific Ocean. Again in charge of the admirable choir of St. Church from 1883 to 1891, when he acepted his present position. His repertory as an organist embraces the whole field of organ literature (his pieces numbering over 400). Mr. Mulligan enjoys the unusual distinction of being quite as able a pianist, his playing of Beethoven being especially noteworthy.

The following is from the Recorder:

The organ recital given by William Edward Mulligan last evening in St. Mark's Church drew the largest audience of the season. The program was an exceptionally fine one, opening with the last important work of Alex. Guilmant, a sonata in four movements (op. 80), which was magnificently interpreted by Mr. Mulligan. An exquisite melody by Paderewski, adapted for the organ by Mr. Mulligan, was also included in the program.

Anita Rio and Katherine Bloodgood are both members of Sumner Salter's choir at the West End Avenue Collegiate Church. A week ago the following musical service was held at this church, assisted by Mr. Franz P. Kaltenborn, violinist; Miss Annita Cluss, harpist; Mrs. Sumner Salter, soprano, and Mrs. T. E. Hardenberg, con-

Organ prelu Ascription response, 2000,
Organ postlude, Carillon......

Hahnemann Hospital commencement exercises at the College of Music Hall, last Friday evening, had a musical program consisting of vocal solos by Miss Taffey, sung in a beautiful, sympathetic voice; baritone solos by Mr. Houghton, of Worcester, and several piano numbers by Mr. F. W. Riesberg, as follows:

Mr. Percy K. Van Yorx, younger brother of W. Theodore, the well-known tenor, has come to town to stay as teacher of piano. He is also quite a composer. I saw a two-step of his published in nice form. If he has onehalf his brother's hustling abilities he is sure to get there. "Everything comes to him who-hustles," says the senior Van Yorx.

Emanuel Schmauk, organist of the Evangelical Lutheran Holy Trinity Church, is a busy man. What with his numerous and lengthy church music programs, always high class music, his private teaching and Virgil School work he still finds time to play a piano-violin recital at that institution. The evening programs are specially interesting at his church; drop in some time, on West Twenty-first street, near Sixth avenue.

Paul Steindorff has obtained permission from Augustin Daly to conduct the performances of opera comique and ballet which are to be given at the new Astoria, beginning

Steindorff is an old-time friend, dating back to ve olde Leipsic days of 1880-84, and was for years Lillian Russell's opera conductor.

Miss Grace Elizabeth Gregory, the charming young contralto and authorized teacher of the Bouhy method, has issued cards announcing her days as the first and third Thursdays of every month, at her studio-residence, 421 West Fifty-seventh street.

Mr. Victor Baillard has been engaged to sing at the special service at the Lutheran Holy Trinity Church, on West Twenty-first street, on Thanksgiving Day evening; Emanuel Schmauk, organist-director.

It is a pity our Commercial Advertiser music editor, of last Saturday's issue, cannot obtain original musical in Binghamton, N. Y., on the 26th.

news of his or her own. Of nineteen items in last Saturfourteen were probably culled from THE COURIER, and from this column. But this goes on all over the country. Once I wrote that Johnny Jones' new symphony had been accepted by the well-known conduct-Seidrosch, and would be performed by the Philatorio Society at their 999th concert, and-will you believe it?-this was copied in various urban and suburban papers.

The handsome offices of Thomas & Fellows choir agents, in Carnegie Hall, held a representative body of New York singers Friday afternoon last, who were called together to sing for one of our well-known directors. The number of fine voices displayed was remarkable, and the director was at a loss whom to select for his oratorio. The quartet selected will be announced in our next issue. Just glance at this list of prominent singers and organists who have registered the past week with

and organists who have to be a superior or the superior organist Miss Lillian Butz.
Mr. W. A. Raboch
Mr. H. S. Miller. Mr. H. S. Miller
Mrs. Minnie D. Methot. Tenor Miss Annie S. Wilson.
Mr. H. Wilson.
Miss Tully M. Davis.
Miss Helen L. Niebur.
Mr. Chas. Raymond.
Miss Carrie Myers.
Miss Lucie Benedict.
Miss Margaret Newell.
Mr. René V. Papin.
Miss Kay M. Spencer.
Mr. M. M. Cooper.
Mr. Joseph McCarthy
And others.

This cartainly is a remarkable showing for this Tenor ...Soprano Contralto

This certainly is a remarkable showing for this time of the year, and only goes to show the right people have gotten hold of a line of business that needed men of business and good judgment to handle.

The success of the new hoir agency is now the talk of musical circles. Messrs. Thomas & Fellows are both popular in the musical field, as well as in social circles.

Siloti.-Information comes from the Wolfsohn Musical Bureau that it is now positively settled that the great Liszt pupil Alexander Siloti, will come to America this season, will arrive in the beginning of January and remain until April. He will make his first appearance in New York with Anton Seidl in the Astoria concert January 14. Then he will give a recital at the Brooklyn Institute, and immediately after appear with the Chicago and Cincinnati symphony orchestras. Another important engagement is for a series of concerts with the Boston Symphony Orchestra. Siloti will also be heard in a recital in this city.

Clementine Sheldon-Hess .- During the New York State Music Teachers' Association meeting at Binghamton last July Miss Sheldon sang, and the Republican said:

"Bolero," by Arditi, was sung in a delightful manner by Miss Clementine Sheldon. Miss Sheldon unites to a charming voice a charming manner, and she richly deserved the recall which she was Expressions of commendation were heard on every side. Here follows another press excerpt:

Miss Sheldon, as soloist, was thought by many to be the most pleasing one here for some years. Youthful and pretty in appearance, by her plquant manner and sweet, well-cultivated voice, she completely captivated the audience and was recalled at every appearance.—Rochet, Wyalusing, Pa.

Arturo Nutlni, the "Blind Paderewski."-Of Signor Nutini's beautiful playing THE COURIER said last February:

A. Nutini, the blind Italian pianist, was heard in Carnegie Music all Irrespective of his great misfortune, his playing was on that rening nothing short of the artistically ideal.

The Tribune, Press, World and other papers united in praising him, and this is from the World

The blind man's remarkable ability is fully appreciated. His

-

Returned from Stockholm Exposition, Crystal Palace, Queen's Hall (London), Nashville Exposition, &c.

"A finished artist."—Dagens Nyheter (Stockholm).
"An expert organist of the first rank."—Nya Dagligt Allehanda (Stockholm).

"Manipulated the splendid instrument in Queen's Hall to perfection."—The Standard (London).
"Great enthusiasm and applause."—Crystal Palace Herald (London).

FOR OPEN DATES ADDRESS

9 WEST 22d STREET, NEW YORK.

Rive-King with Seidl.

CHOES of the great success of the Seidl tour and of the playing of Madame Rivé-King continue to reach here from St. Louis. Mr. Charles Kunkle and Louis Conrath, two of the best pianists and musicians there, pronounce Madame Rivé-King's performance of the D minor

concerto of Rubinstein "colossal" and "only equaled by the composer himself." Here are some press notices:

The soloist of the Seidl orchestra is Madame-Rivé-King. She is no stranger to St. Louis, having often before delighted the music lovers of this city. She chose for the afternoon the G minor concerto of Saint-Saena, and for the evening concert the D minor concerto of Rubinstein. Both were admirably rendered. — St. Louis Globe-Democrat

Rivé-King was the soloist. In the afternoon she played the G ninor concerto of Saint-Saens and in the evening the D minor of Rubinstein. Madame King was in exceptionally good form, and her election gave her a wide field to display her talents, which have made her a name among the foremost pianists of the world.—St. Louis

Mme. Rive-King displayed a marvelous memory for exten intricate plano scores, and her performances were a rare delight. The instrument developed a singular limpidity of tone under her marvelous manipulation, which was still more clearly shown in the encore numbers.—St. Louis Star.

At Indianapolis, speaking of the Rubinstein D minor concerto, Mr. H. J. Shonicker, one of the best pianists and musicians in the West, said: "I have not heard such great piano playing since I heard Rubinstein."

piano playing since I heard Rubinstein."

Madame Rivé-King played with remarkable brilliancy and with entire freedom from affectation. Madame King makes no use of piano athletics and absurd pounding. She has a wrist equal to the heaviest chords, but quality of tone is never sacrificed to quantity. Her touch was orisp and incisive. The character of the andante was admirably sustained with a firm yet poetic tone. It was interesting to hear Madame King in a concerto by Rubinstein, to whom she has often been compared; she is often referred to as one of the greatest women pianists—why not omit "woman"? The compliment couveyed would not be greater than is deserved.—Indianapolis Daily News.

At Cleveland Mr. Johannes Beck, one of the best musicians in Ohio, said of Madame King's performance of the D minor of Rubinstein: "That is what I call great piano playing, and I have never heard it surpassed by man or

At Buffalo the press is all eulogistic:

Madame Rivé-King's number was the Rubinstein concerto in D minor, and her interpretation of the composition was inspiring. It was full of brilliancy and vigor. The abundance of applause that followed its performance procured for the audience a Chopin nocturne, which was played with delightful delicacy and effect.—

Courier Record.

Madame Rivé-King will always be warmly welcomed in Buffalo. She has few equals as a pianist. Her success last evening was most gratifying. Her style is masterly; she is what must be termed a true artist. Her technical perfection is truly wonderful. Her playing shows her to be a woman of the highest musical intelligence and culture; her touch is thrilling, almost electrifying at times, but never sensational. She has won a world wide reputation as an artist. Of the great pianists who have been heard in Buffalo during the last decade—Paderewski, Aus der Ohe, Bloomfield-Zeisler—she is sound if not superfy to any of them — Paily Times. is equal, if not superior, to any of them .- Daily Times.

Madame Rivé-King was received with cordiality and applauded fter each movement of the D minor concerto of Rubinstein. She Madame Kivé-King was received with containty and apparatus after each movement of the D minor concert of Rubinstein. She is pre-eminently a brilliant player, and her clean, crisp tone and fine technic showed to great advantage in the Rubinstein number, which is wild and fierce, with a barbaric swing unlike much of the music of this composer. In response to a triple recall Madame King played the Chopin Nocturne, op. 37, No. 1.—Express.

Madame King, one of the greatest of pianists and formerly a great favorite in Pittsburg, appeared to great advantage in the concerto by Saint-Saëns. Great purity of tone and distinctness of touch are among her chief charms; and her work appears like a clear cut gem, without a flaw or blemish. While the andante sostenuto requires great strength the scherzo was dainty and sparkling, it was this movement that merited the greatest applause; the Tarantelle displayed the soloist's great resources. She played as encore Chopin's Nocturne, op. 37, No. 1.—Commercial-Gazette.

Mme. Julie Rivé-King won the plaudits of the audience. She is without doubt one of the greatest artists before the public. She played the plano concerto in G minor by Saint-Saens with much skill and force.-Post.

After her great performance of the Saint-Saëns concerto she re-sived a number of recalls and played as an encore a Chopin Noc-

A cordial welcome was given to Mme. Julie Rivé-King, whom most of the audience had not heard. She gave an admirable rendering of Saint-Saëns' beautiful and brilliant G minor concerto, the Tarantella being especially good, with exceedingly clear and rhythmic execution. The first movement was least effective, lacking something in breadth and distinction, but the bewitching scherzo was beautifully done, though the tempo seemed a shade slow. For an encore she played Chopin's G minor Nocturne. She is an artist of well deserved reputation, and we trust that there will some time be an opportunity to hear her at greater length.—Springfield (Mass.) Republican.



NEWARK.

NEWARK, N. J., October 21, 1807.

THE indications are for a prosperous musical season in

THE indications are for a prosperous musical season in Newark. Our representative musicians are back in town and teachers and pupils have resumed work.

Mr. Wenham Smith has entered upon his seventh season's work as conductor of the Bloomfield Madrigale Society. "The Erl King's Daughter," by Gade, and "Harold Harfager," by Parker, were rehearsed recently for a performance in December.

A new organization to be known as the Ladies' New York Concert Company is composed of Mrs. Sarah Martin Gribbin, soprano; Countess Gilda Ruta, pianist; Miss Jeanne Franko, violinist, and Miss Etta Hudgins, elocutionist; they are already engaged to appear in Paterson December 3, and Philadelphia December 3, a very good beginning. All the members are artists of reputation and they deserve to meet with success.

Mr. Hans Kronold, 'cellist, was heard in concert in Wissner Hall, October 25, and on November 8 Miss Henrietta Markstein will give a piano recital. She plays the Wissner piano. Professor E. La Roche also announces a concert for December 2 in Wissner Hall.

Hall.

Mr. Anton Seidl and his orchestra are to play in Newark at the Krueger Auditorium, November 2. Seidl comes to Newark after his recent and great triumphs in London and at Bayreuth. Mrs. Julie Rivé-King will be the piano soloist.

Miss Lulu Potter gave a successful concert in Association Hall,

Rivé-King will be the piano soloiat.

Miss Lulu Potter gave a successful concert in Association Hall, Wednesday, October 20.

Mr. Leonard E. Auty, tenor soloist of St. Paul's M. E. Church, gave a concert in the church, Friday evening, October 22. Mr. Auty is an immense favorite in Newark, his song recitals last winter being among the most successful musical events. At this his first concert of the season he was assisted by Mrs. Orrie Kinsey-Taylor, soprano; Miss Clara Lee Mott, contralto; Thomas Bott, basso; Otto K. Schill, violinist; C. Wenham Smith, organist, and Mr. Henry Hall Duncklee, pianist.

The announcement is made that Signor A. Nutini, known as "the blind Paderewski," also as a violinist of ability, will give a concert in Wissner Music Hall, October 23. Nutini's press encomiums are of the highest and his reputation as a writer of musical literature quite equals that of ability as a musician. Signor Nutini will be assisted vocally in his program by Mrs. Beckel, soprano. The accompanist will be Miss Edith Arnold, a pupil of Nutini.

The first concert of the Palestrina Choral Society will take place in Association Hall, Wednesday evening, November 10. The concert will be given under the direction of the Countess Gilda Ruta, who is the society's conductor. The concert promises to be extremely interesting, and will enlist the services of Mrs. Emma De Bassini, soprano, of Covent Garden, London; Miss Jeanne Franko, violinist; Chevalier Alberto De Bassini, baritone, singer of the court of Portugal; Ferrucio Giannie, tenor, from La Scala, Milan; B. Valerico Giannie will be the secompanist.

On April 6, 1896, the second concert of this society will occur, when they will sing Rossini's "Stabat Mater."

Rehearsals of the following choral clubs for this season's concerts are now in progress: The Orpheus Society, S. A. Ward, conductor; the Schubert Vocal Society, Louis Russell, conductor; the Madrigale Society, Frank L. Sealy, conductor; the Ladies' Choral Club, Miss Ada B. Douglass, organist of Trinity Episcopal

Miss Hood also announces her ensemble class rehearsals to take place in Wissner Hall as of old.

place in Wissner Hall as of old.

Mr. Milton Rusling Wood has been engaged as solo baritone at
St. James' Church, ra6th street and Madison avenue, New York.
Mr. Wood recently sang with great success at an organ recital
given by Mr. Wenham Smith at the Reformed Episcopal Church,
Newark.

ewark. Miss Josie Bracker, the alto of the Second Presbyterian Chis city, has returned from a European trip, where she comb

NOVEMBER 5, 1807.

Anton Seidl and his orchestra, with Mme. Julie Rivé-King as Anton Seidl and his orchestra, with Mme. Julie Rivé-King as soloist, gave a performance in the Krueger Auditorium on November 2, and seored a success unparalleled in Newark in the history of my recollection. At least the English speaking portion of the city went to the Krueger Auditorium and were unanimous in proclaiming it a perfect music hall, conducted under fine management.

It is needless to enter into detail regarding the perfect work of the Seidl Orchestra. Juffice to say, the musicians were never in better form or played to a more enthusiastically appreciative audiance. Herr Seidl was obliged to bow his acknowledgments many times, but, true to his established and excellent habit, did not encore.

As for Madame King, long may she play the piano as divinely and as masterfully as at this concert! I have heard many women pianists of versatile ability, but Rivé-King is a pianist of such splen-

BachGrieg

Madame Rivé-King.

Car

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Grand Concert in Baltimore.

THE musical season was practically opened in Baltimore by a magnificent concert given in Music Hall on Norember 8, under the direction of Mr. Melamet. gram consisted of Beethoven's Ninth Symphony and the "Columbus" cantata by Mr. Melamet. The concert was hailed as one of the greatest musical achievements yet accredited to that city, as will be seen by the following notices:

One of the most colossal musical undertakings ever attempted in this city was successfully carried out last night at Music Hall, when Beethoven's Ninth Symphony was performed, together with the "Columbus" cantata of Mr. Melamet, who was the conductor of the concert. But once before has the choral symphony been performed in Baltimore, and this was at the Fifth Regiment Armory, about fifteen years ago, under the direction of Theodore Thomas and Prof. Fritz Fincke.

Prof. Fritz Fincke.

The symphony was played last night in a manner which commanded attention. The singing of the chorus is deserving of the highest commendation. No part of the symphony is so exacting as the vocal part, but the difficulties were overcome in a manner that was exceptional. The work does not admit of the display by the soloists of much individuality, but the beautiful quartets were sung with excellent taste and discrimination,

The great success of the concert augurs, therefore, very well for the coming musical season and serves to show conclusively that a Baltimore orchestra is not an impossibility. The soloists who added much to the success of the concert were Mrs. Richard Ortmann, soprano; Mrs. Mary Louise Clary, contraito; Mr. E. C. Towne, tenor, and Mr. Heinrich Meyn, baritone. All the singers except Mrs. Clary took part in the original performance of the "Columbus" cantata in Baltimore. Applause was generously dispensed, all the artists coming in for a share.—Baltimore Sun.

e Ortmann's voice was clear and expressive in her numbers. Miss Clary gave full scope in her parts to her sweet, round and expressive voice. Mr. Towne has a wonderfully clear voice which sustained the highest notes with brilliancy. Mr. Meyn was also happy in his parts, and sounded his low notes with force and Baltin re American.

A Sonnet on the Plano. - The following sonnet was published recently, and bears the date February 13, 1871:

shed recently, and bears the date February 13, 1
Nobly, Piano, hast thou held thy place
(Inspired by brain and heartenkindled hands)
In strength, in sweetness, majesty and grace,
Beside the frame loud bruited in the lands,
In which it higher laud than thee commands;
Unjustly, seems it; I would rather hear,
In the rapt stillness of this peopled room,
From thy roused depths—when, even as now, informed
By this high priestess of thy mysteries—
Beethoven's pathos and dread march of doom,
In their great melodies and harmonies,
Then from all sound ahrines gather'd to one sphere, m all sound shrines gather'd to one sphere. In palace or in'full throng'd theatre

This sonnet in pronounced favor of the household instrument is the work of Thomas Wade (1805-1875). In another onnet, headed "Written After Hearing Great Music," Wade pays a fine tribute to the talent of his wife:

> Planoforte! ne'er before, perchance,
> Thy alien name with English verse was blent
> But now 'tis meet thou to that place advance,
> As rival to whatever instrument;
> This priestess of thy spirit mysteries
> Makes thee oracular; and harmonies
> Soar from beneath her touch, which sing aloud
> Of things imagined, but not seen nor known;
> The rush of angels' wings; the fit of elves;
> The creatures of the rainbow and bright cloud;
> And the lov'd dead, who in our dreams appear;
> Cramer and Hummel, 'tis believed, are gone;
> Yet in this heaven of sound we seem to hear
> Not echoes of them, but their living selves. Pianoforte! ne'er before, perchance,

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FREDERIC GRANT GLEASON, President-General, Auditorium, Chicago, Ill. WINFIELD BLAKE, Secretary,

HEADQUARTERS—THE SOCIETY OF ASSOCIATED ARTS, 229 West Fifty-second Street, Yew Nork.

PROGRESS OF THE A. P. M. L.

Editors The Musical Courier:

SEND you herewith a list of musicians and friends of the cause who have been prompt to respond to our appeal on behalf of the musical advancement of our country. We are indebted to H. W. Greene and Clara A. Korn for many of these subscribers, and Perley Dunn Aldrich sends the names from Canandaigua, N. Y.

With many thanks to THE COURIER for its support, I am. Very truly yours,

WINFIELD BLAKE, Secretary,

Averill, Perry.
Agramonte, Emilio.
Arnold, Hubert.
Allen, Ethan.
Atkinson, J. F.
Aldrich, Perley Dunn, Rochester. ester. Alma, Grace. Andrews, Albert Eugene.

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Bradley, Orton.
Bologna, Clemente.
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Bromberg, Edward.
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Chuna, J. M.
Cavanaugh, Daisy.
Chapman, W. R.
Collins, Marjory.
Cowles, Eugene.
Capperton, Ratcliffe, Philadelphia.
Chau, Eladio.
Clarke, Charles Herbert.
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Dufft, Dr. Carl E. Crolious, H. E.

Dexter, Marie Lovell Brown.
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Dressel, Lulda.
Dressel, Dr. Frieda.
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Devine, Lena Dora.
Devlin, Martha.
Del Papa, Dante.
Dressler, Louis R.
Donaldson, Arthur.
Dempsey, John C.
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Hilke, Kathrin.
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Hazelton, Robert.
Hawley, C. B.
Huber, Emil Andrew.
Hart, Joe H., Allentown,
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Meyer, Edmund.
Martin, Dr. Carl E,
Mueller, Emma.
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Miller, Francis.
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Russell, Lillian. Ricci, Riccardo. Rice, Chas. A. Rosenbalm, Pricilla. Smith, Gerrit.

Shelley, Harry Rowe. Spicker, Max. Stillman, Lillian. Spicker, Max.
Stillman, Lillian.
Studley, Saml. L.
Slatera Jennie E.
Stewart, M. R.
Shaw, Robert A.
Searles, W. N., Jr.
Squires, Remington.
Stewart, Effie.
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Serrano, E. B.
Saenger, Oscar.
Sweet, George.
Smith, Caroline Gerrit.
Squires, Frank.
Schneider, Chas. M., Albany.

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Ditson, Chas. H., publisher.
De Falk, Dr. S. B.

Davidson, W. R., general manager Viavi Company. Fromme, Isaac, Register-elect Greater New York.

Friend, Emanuel M., lawyer. Fleming, W. H.

Fulton, John. Foltz, D. M., journalist.

George, Henry, author and humanitarian (deceased). Gleason, Frederic Grant, president Chicago Manuscript Society. Grossman, Moses H., lawyer.

Gillett, Geo. H., manager American People's Corporation Grayham, Payson. Gillette, Dr. J. Frederic.

Glenn, C. E., lawyer. Gillig, Amy C.

Gay, George Howell, painter. Hartley, Randolph, author, San Gabriel, Cal. Housely, Henry, Denver.

Ives, Alice E., author. Jones, John P., United States Senate. Kaffenburgh, A. H., lawyer. Kohnstamm, Dr. Lorenzo. Lewis, William E., news editor Journal. Lewis, A. H., journalist. Lund, Harold D.

Lyon & Healy Music Company, Chicago, McCall, Ambrose C., clerk Supreme Court. McEwen, Arthur, journalist. Michaelson, Charles, journalist,

Matthews, J. P. Mooser, George, journalist.

Carnegie Music Hall, New York.

Thursby, Emma. Tubbs, Frank H.

Tiferro, Emil Tealdi, Mme Troup, Robt.

Troup, Robt. Tilden, John N.

McCammon, John L., banker. Mildenburg, Albert, president National League American Musician Morse, T. Vernett, secretary Central Art Association, Chicago. Macauley, Henry, broker. McCormack, Joseph Henry, Troy.
McCammon, Sophia C.
Norton, D. J., lawyer, Albany.
Olcott, W. M. K., district attorney New York.
Peters, Rev. Madison C. Sheldon, Louise Vescellius Shrady, Chas. D., Passaic' N. J. Stillberg, Cecile. Saxer, Hanna Louise. Sequine, N. V. Jersey City. Somerville, E., Jersey City. Spargo, C. V., Jersey City. Somers, Caroline B. Thursby. Emma. Purdy, E. Lawson. Palmer, Dr. S. F. Palmer, Laura A. Parker, Harrison M. Pardee, Kirby Chamberlain, manager Nansen Lecture Tour. Bosto

Marshall, Hamilton, journalist.

Mellor, C. C., Pittsburg. Muckey, Dr. Floyd S. McKenzie, Mary N. MacKnight, J. A., author.

Rispin, Henry Allen. Reid, Robert.
Rousey, W. C., journalist.
Rourke, Michael, journalist, Chicago. Totten, Abbie Clarkson. Totten, Abbie Clarkson. Thomas, W. W. Thorn, L. L., Canandaigua. Tiferro, Emil, Denver. Smith, Langdon, journalist. Scheu, Jacob W., banker. Sutro, Mrs. Theodore

Sampson, Walter C., lawyer. Siegfried, Harry E. Savage, Richard Henry, author.

Schoen-Rene, Miss A. E., State University, Minneapolis Salmon, Alvah Glover, director Boston Training School of

Smith, A. G., superintendent of schools, Media, Pa. Townsend, Edward W., journalist. Trier, E. M., manager Altman & Co. Trevelyan, Francis, journalist. Tams, Arthur. Toland, Trella Foltz, journalist. Tretbar, Charles F., Steinway & Sons. Thompson, Emmett B., broker, Pittsburg. Wheeler, Albert Gallatin, Jr., capitalist.

Wolfsohn, Henry, manager. Wall, Stephen A., Paterson, N. J. Walkem, Ethel, Kingston, Canada.

Katherine Ruth Heyman's Success .- Miss Heyman's aurels as concert pianist continually increase, judging from recent press notices, as appended:

Miss Katherine Ruth Heyman made her début as a pianist, ren-dering Chopin's polonaise in E flat and a selection by Lisst in very pleasing style.—New York Herald.

* * * Her touch is good, and she played a Chopin polonaise and Liszt's "Gondoliera" very effectively, adding, in response to the applause, Chopin's berceuse.—New York Post.

Miss Heyman is a fine pianist. She has a splendid technic, soft and delicate as a feather when necessary, and who ever heard a more delicious rendering of the Chopin berceuse than she gave — Chat, Bay City, Mich.

Miss Heyman's best number was the "Gondoliera," of Liszt, which brought back to the imagination the true sense of all that beauty of sound, color, and form, which is recognized as distinctly Venetian. The soft, yet full toned harmonies which * * * &c., * * * and chimes answering back as if they were set going afar off in er sky, or deep down in the mystic bosom of the Adriatic. syman drew from the instrument certain qualities of tone re almost as surprising as they wree delightful.—New York would Move there. al Advertis

An Afternoon at the Eppinger Conservatory - A lecture was announced to be given at the Eppinger Conservatory on Thursday afternoon November 4. Owing to a severe cold, which resulted in a total loss of voice, the lecturer was obliged to disappoint the expectant audience. Mr. Samuel Eppinger gave an informal talk on the benefits of the Virgil Clavier system as taught in the Conservatory, and his remarks were illustrated by a bright little girl, who played, both on the clavier and the piano, etudes and short numbers by Hiller, Köhler and Schumann. While voices were being tried by Signor Ponsi in one part of the building, a mandolin and piano concert delighted visitors in the main hall.

The organ and 'cello recital given at the conservatory on Sunday afternoon, November 7, was a great success in every sense of the word. The artists who took part were Dr. William H. Pilcher, organist, and Mr. Karl Grienauer, 'cellist. It is needless to say that the program, which was of a high order, was artistically executed by the above named artists.

Mr. Samuel Eppinger, the director, has been urged to give another recital of a similar nature in the near future.

A FORMER pupil of the Hochschule, Berlin, offers board A in her home, West End avenue, New York city. A limited number of young women students or teachers can be received. No objection to practicing. Opportunity of speaking French and German. References exchanged. Address Hochschule, care Musical Courier, New York.



Nordica Engaged .- Nordica has been engaged for the Damrosch opera company.

Franz Kaltenborn.-Franz Kaltenborn will be the violin oloist at a concert to be given in the Amackassin Club House, Yonkers, on November 11.

Charles A. Rice .- The popular tenor Mr. Charles A. Rice sang at the annual Hallow E'en concert of the Caledonia Club, this city, given in Adelphi Hall last week, and received great applause for his interpretation of Scottish ongs, for which he is justly a favorite. He will be heard in several concerts of a similar character.

The Jeanne Franko Trio. - At the second chamber music concert of the Jeanne Franko Trio, to be given on Tuesday, November 23, in Chickering Hall, a new trio in F sharp minor (manuscript) by Constantin von Sternberg will be played. The composer will assist.

Heinrich Schuecker.-Mr. Heinrich Schuecker, the wellknown harpist of Boston, will play with the Boston Instrumental Club in Worcester November 15, and in Cambridge November 17 and 23. Mr. and Mrs. Schuecker are nov residing at 32 Westland avenue, Boston.

Music at the Wednesday Club. - The Wednesday Club will have its first large reception on November 10, from 4 to 7 P. M., at the residence of Mrs. B. Grey Taylor. Mrs. Taylor will be assisted in receiving by the president of the club, Mrs. A. Seldner Fridenberg, and Mrs. Clinton Bowen Fiske. The musical talent includes Mrs. Jerome Bernheimer, Miss Anna M. Weed, Miss Joy, Mrs. Fridenberg and Mr. Lewis W. Armstrong.

Carl V. Lachmund .- A series of six lectures on the 'Art of Teaching," especially intended for piano teachers. is to be delivered at the Lachmund Conservatory, on West Eighty-fifth street. Mr. Carl V. Lachmund gave the first one of the series on Saturday, November 6. are to be given on the mornings of the first and third Saturday of each month.

Nedda Morrison .- Miss Nedda Morrison, the young so prano of whom favorable mention has frequently been made in the columns of THE COURIER, has been engaged by Mr. Bagby to take the title role in a new American opera to be produced at the Astoria either on the second or fourth Monday in December. Miss Morrison has been obliged to refuse two flattering offers to sing in opera by reason of her numerous concert engagements.

Townsend H. Fellows as Teacher.-Mr. Townsend H. Fellows, the popular American baritone, is rapidly coming to the front as one of our most thorough and capable teachers in the art of voice placing and as an authority on the historical rendering of oratorio works. He has long been known as one of our best exponents of German lieder. His success is well merited, and gained from good hard work. Fellows can be seen at his handsome studios in Carnegie Hall any afternoon

J. Fred Wolle.-J. Fred Wolle, the well-known organist from Bethlehem, Pa., will give an organ recital in Presby-terian Hall, corner Fifth avenue and Twentieth street. This will be Mr. Wolle's first appearance in New York city, although for a number of years he has been accustomed to give high class organ recitals in Eastern Pennsylvania and in New York State. He is at present the organist of the Moravian Church, Bethlehem, which possesses very fine organ.

Jessie Shav. - Miss Iessie Shav, the well-known pianist, will give her first piano recital since her return from Europe on Friday afternoon, November 12, at 3 P. M., at the New York College of Music (Alexander Lambert, director).

Adrienne Remenyi.-Adrienne Remenyi, the daughter of the well-known violinist, Edouard Remenyi, is the possessor of a beautiful soprano voice, which she uses most artistically. She expects to appear in a number of society oncerts during this coming se

Jennie Hoyle.-Jennie Hoyle, the young violinist, who has had such a remarkable success at the Astoria opening concert, will be one of the soloists at the Banks Glee Club concert and the Schubert Singing Society's annual concert. Miss Hoyle will go to Europe next spring, after the season with the Sousa Band.

"Vocal Physiology, Voice Culture and Singing." This work, by J. Harry Fellows, has been much in de mand, especially in Boston, where it was printed. The book is divided into four parts, viz.: "Questions in Vocal Physiology," "Answers in Vocal Physiology," "Hints to Pupils" and "Medicinal." From the Hints we print a few of the most characteristic:

Do not attempt to cultivate your own voice. You cannot do it. Do not attempt to cultivate your own voice. You cannot do it. Get a good teacher, and continue with him until you become an artist. Many persons spend time and money fruitlessly on account of constantly changing teachers, the result being that no method is fully mastered, and failure is the consequence.

If you would become a singer you must work patiently and ardusualy for years. The singing teacher only directs; you must do the work.

There are few persons who excel in both oratorio and operation music; be satisfied to do one well. When you find which you can do the better, make that kind of singing your specialty.

When singing, articulate the consonants distinctly, in order that

the words may be understood.

Cella Schiller, Planist.-Miss Schiller's début, some time ago, was thus commented upon by two dailies of this city as below:

concerto No. 4, in G, in which the piano part was The Beethoven essayed by Miss Celia Schiller, a dainty little lady, won a great deal of well merited applause.—New York Times.

Miss Schiller's début was uncommonly successful. An artist who can memorize and interpret with so much decision and clearness a composition of such importance should have every encouragement, and the triple recall that followed the completion of her task was merited.—New York Sun.

She will play much in public this winter. It will be remembered that she achieved a pronounced success last season at one of the concerts of the Damrosch Symphony Orchestra, when her touch and execution were favorably commented upon. She is a handsome young girl and gives promise of a great future.

A Von Klenner Pupil.-Miss Mabel C. Lorimer, of Kansas, a pupil of Mme. Katherine Evans von Klenner, is singing in the Western cities this season with great suc-She has a powerful contralto voice, of unusual compass and flexibility, and is thus enabled to sing both operatic and oratorio selections with equal facility. over, she is very handsome and possesses a most attractive stage presence.

Of a recent performance of "Elijah," given in Wichita, the papers spoke most highly of her singing. The follow-

the papers spoke most nightly of her singing. The following is from the leading paper:

Miss Mabel C. Lorimer sang the difficult contraito parts with surprising ease and beauty of tone. The oratorio requires a strong voice of more than ordinary range, and one that is thoroughly trained. Miss Lorimer's solos, and particularly the recitatives, were most artistically rendered, and were received with much applause by the large audience. by the large at

Stein is Dead .- Adolph Stein, one of the best bassos in the chorus of the Damrosch Opera Company, was instantly killed by an east-bound train near the station at Woodside, Long Island, last week. There are four tracks between the gates at this point, those of the north shore division and those of the main line. Mr. Stein started to cross the tracks after the gates were down, and the gateman called to him lyn later in the season.

to look out for the train. He answered that he would and walked slowly toward the track next the station to take the west-bound train for Long Island City, due at Woodside at 7:48. He was reading a newspaper, and failed to see the east-bound train, also due at 7:48, and a little ahead of time. It struck him squarely, lifting him into the air. He fell under the engine, which passed over him with its tender and the front trucks of the first car before the train could be stopped. The body was taken to Fox's Morgue.

Adolph Stein leaves a widow and five children, one a married daughter in Germany. He was forty-seven years Born in Leipsic, he came to this country twelve years ago, and has sung in German opera ever since with the Damrosch Company. During the day he has worked as a wood engraver. He was on his way to a rehearsal yester-When word was received of his death at day morning. Carnegie Hall, Director Schenck stopped the rehearsal and went out to Woodside. The Damrosch chorus attended the funeral at the Newtown Lutheran Cemetery .-

William H. Lee in New Haven, Conn .- Mr. Lee sang with pronounced success at an organ recital in New Haven last Tuesday evening, and, as a result of the solicitation of many who then heard him, he will hereafter go to that city weekly. Mrs. Frederic Caldwell Earle, a lady prominent the social life of the city and very active in circles has taken a live interest in Mr. Lee, and is introducing him. Many of the prominent singers have begun essons with Mr. Lee.

Mrs. Clara Louise Kellogg-Strakosch writes the followng to Miss Justine Ingersoll, of New Haven, concerning

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New Haven should profit by this occasion and take advantage of his presence in that city as a real singing teacher. His pupils won't have anything to unlearn. This is the most trying feature of learning to sing. Among the many applicants who come to me to have their voices tried few are well taught. The others have had such ining it is absolutely hopeless to attempt to correct

Margaret Claylord in Concert.-Miss Gaylord has already booked several concerts, beside her important engagement as Yum-Yum at the Astoria in December. We have heretofore quoted several journals in praise of her in this character as well as in the "Gondoliers," and herewith present some concert notices:

One of the most thoroughly enjoyable parlor musicals of the season was given Monday evening at the residence of Mr. and Mrs. W. H. Heighton on Linden street in honor of Miss Gaylord.

Miss Gaylord won many admirers, not only for her beautiful sing, but for her sweet, unaffected manner and charming social qualities.—Des Moines, Ia., Review.

Miss Gaylord, soprano, sang Bemberg's "Nymphs and Fauns" for her first solo. The song is well adapted to display the beauty of Miss Gaylord's voice and her brilliancy and skill in handling it. That and her other songs were enthusiastically encored.—Buffalo Times.

Miss Gaylord sang "O Don Fatale" ("Don Carlos") by Verdi, and "Lo, Hear the Gentle Lark," by Bishop, with flute obligatos by Mr. Arlidge. Both numbers were sung with the composure and finish of an advanced professional. Miss Gaylord has a charming manner, and in the Verdi number displayed considerable dramatic instinct
As an encore she sang "When Love Is Kind." It was in the secon
number, by Bishop, however, that she showed to what a high state n her voice has attained. It was a positive joy bird-like tones .- Toronto (Canada) World.

The Kaltenborn Sextet .- The Kaltenborn Sextet m a successful début in Madison Square Garden Concert Hall on November 8, before an enthusiastic and fashionable audience. Already the popularity of the new organization is assured, being the outcome of the well-known Kaltenborn-Beyer-Hané Quartet.

Many engagements are booked for the season in New York and neighboring cities. One of the leading societies of Jersey City has engaged the sextet for its next concert. On December 7 the Apollo Club, of Brooklyn, under the directorship of Dudley Buck, will give a concert in the Academy of Music, at which the sextet will again be heard, Several other important engagements will take it to Brook-

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NEW YORK JOURNALISM.

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It used to be the old theory that the daily newspaper should mirror the life of the day. It was a scroll of history, unrolling day by day. It recorded what was base and petty and mean, but it recorded as well the notable deeds and facts of the hour. Still at its best it never went much beyond the plain business of recording news, grinding axes and engineering deals. Within the last few years all this has been changed.

To-day the New York daily newspaper is the most notable, and it may be the most menacing, feature of metropolitan life. It is no purer, perhaps. Unquestionably it is more powerful. It would be difficult to set a limit to the power for good and ill of the great newspapers, the World, the Journal and the Herald.

The World and the Journal are, beyond all doubt, the leaders of the new journalism. They do more than record the news. They make it. They make and unmake political "situations," international entanglements; they build up reputations and tear them down, and in all this their chief aim is that of providing news. They attack the windmills of political corruption, like modern Don Quixotes, only that they may record the battle. They rescue imprisoned girls—it is only that they may give the news of the rescue to their readers,

All this is novel, interesting and not immoral. It is yet too early to determine how it will work out. We have, as yet, no data on which to plot the curves of this new movement.

The Musical Courier has learned the circulation of the World and the Journal. It has reason to believe that each sells about 300,000 copies a day.

The Herald, we are informed, ranks next in circulation. It might be well to state that these figures come from the best possible sources. They are the result of an investigation made (for their own protection) by the great advertisers of the city and country; heretofore they have been kept purely for private use. The circulation of the New York Herald, then, is about 125,000, not counting that of the Evening Telegram. These figures place the Herald third in point of circulation, while it is still first in rank. Years ago the Herald began the business of making news—exploring Africa, the North Pole, &c. Always it has made news in a large and stately sort of international way. It has lost none of its old power. To-day it is known world over as the representative American newspaper. It maintains the dignity of this.

The Evening News, which has almost the same circulation, is the working-man's newspaper. Its concern is only with the local affairs that interest its local readers.

The Sun has had a curious career. At times it has been almost bankrupt and virtually without circulation; at times it has had a large circulation; it has changed its politics—sometimes successfully, sometimes disastrously—but it has never had but one policy: that of being able to get out its daily paper. It has never supported a winning candidate. It has never favored a popular cause. Indeed, like those mercenaries detached to the enemy, that at a given moment they may turn traitor, the Sun has always fought under one flag and for the opposing flag. The Sun is entirely apart from the journalistic life of the day. It is like the old pamphleteering press that fought for its employer, not for principles. During the last election it fought for Mr. Platt, and since the election it has lauded Tammany Hall.

The best information is that its circulation has increased during the last three months and is now over 50,000. Its average sales, however, are far below this.

In quite another class are the *Tribune*, the *Times*, the *Post* and the *Mail and Express*. These journals are small in circulation, but their influence is far greater in proportion. They do not make news. They have no consuming passion to record all the news. They are journals of comment and opinion. Most of them are organs of the various political parties. The first in importance and circulation is the *Tribune*, 25,000; the *Post* has 18,000; the *Times*, 13,000; the *Mail and Express*, 8,000.

It is probable that within the next decade New York journalism will enter upon an entirely new phase. It would be neither easy nor grateful to prophesy what this will be. There will certainly be a change. It is, however, perhaps futile to expect that there will be any vast improvement in an intellectual or moral way.

FOR INSTANCE.

JAN STEEN, for instance, was a Rabelaisian. Brouwer was too gross to come within this category.

Ah, many and brave were the descendants of the monk of Chinon—his spiritual children, the lusty sons of his heart! Shakespeare was of his sons and Goethe. Every man who questions his destiny closely and faces sin, with a brave heart and unflagging optimism, is sib to Rabelais.

If Jan Steen's philosophy was not so profound as that of Rabelais, it was equally sincere. There is not one of his paintings which does not teach a lesson, as there is no unmeaning page of Rabelais. Castigat ridendo mores.

It was an old scholastic habit to divide mankind into categories, and perhaps the most useful that has survived is that of the classic and romantic, or, as it might be more fairly put, the flamboyant and the drab. To the latter class belong the Sancho Panza and Leporello, the bondsmen and servants of this life, the lackeys of literature and thought; but Don Quixote was a flamboyant—like Rabelais and Shakespeare, Rubens and Jan Steen. All the great creative artists have been flamboyant. They have been prodigal and abundant writers. They have been men of great intellectual girth. They have drunk deep and spurred hard. They have been men of stomach and mastery. They have created the art of the world and its literature. The Spanish poets under the three Philips, the big girthed Englishmen under Elizabeth and James, huge timbered Flemish painters of the seventeenth century—these were the flamboyants—sons of Rabelais.

Wherever a great, virile, vital, epoch-making art is found there you find the spirit of Rabelais.

Make no error in this matter.

The primping, whimpering thing that passes for literature in this country is but blown leaves. These smug and bloodless professors (they are titled like barbers!), and these lean, Yankee spinsters who provide the magazines with etiolate fiction and pantelette criticism, are absolutely without significance to the student of literature,

They are drab-and they mince along, bloodless and meaningless.

In arts and letters there is no room for pantelettes—no room for the ferule. Art is aristocratic; it welcomes only the aristocrat, the audacious, cerebral, full-blooded, high-mettled, eating. drinking, loving, laughing, kissing man; to him only it opens the door.

Another Rabelais, Lord; give us once more the brave old monk who flayed hypocrisy and laughed as he plied the whip.

Our world is no cleaner than was his; prudes prowl in it, sleek creatures cant in it; there is vice—and it is not nice; there is virtue—and it is nasty; it is a world, dear Lord, of moral cowards, mental cowards—a pharasaic, little, canting world, dear Lord, a drab world.

Send us the monk of Chinon-

That brave, Gray Friar!

V. T.

An athletic gentleman, Mr. Caspar Whitney, is about to proceed to Siam in search of big game. If this sporting authority were employed by a firm of dealers in ivory to supply the world with those indispensable requisities of civilization, billiard balls and piano keys, we might understand his undergoing all the toil and trouble and incurring the risks of malaria, snakes and jungle fever in the swamps of Siam; or if he were in the fur trade, like the father of all the Astors, it would be intelligible why he should kill big game or any other game, down to the skunk, to adorn and clothe civilized mankind. But he is going to kill a few and maim many of his fellow creatures in the name of sport.

Omar Khayyam, or Mohammed (on whose name be peace), or someone else says that God regards the fall of a sparrow. The hunters after big game will have much to answer for I fear when Gabriele l'Annunziatore blows his horn.



 $^{\rm 44}$ A LADY OF QUALITY" is at Wallack's Theatre. It is a dreary little play by a woman.

Of old it was said that the woman who wrote a book committed two sins—she increased the number of books and decreased the number of women.

Mrs. Hodgson Burnett has not increased the number of plays.

A curious personage, this Mrs. Burnett. Years ago she wrote a book about a sappy child and announced that her own blessed child had sat for the picture. She dressed him up in the

the picture. She dressed him up in the fantastic garb of the child in her book. She trailed the blessed youngster through the daily press, through middle-class drawings—through all the gutters of notoriety.

The infant phenomenon passed and was heard of no more.

Now we have "A Lady of Quality." Mrs. Burnett has the servant girl's hunger for titles,

How many years ago was it that the "Memoirs of a Lady of Quality," written by the learned Dr. Tobias Smollet, were published? Many a long year. Ever since then this light but charming woman, who solaced the idle hours of Peregrine Pickle, has fluttered through lower class English fiction. She was wept over in the "annuals" and in those weekly story papers on which the sentimental housemaid battens. And so this

"Lady of Quality," of loves much and many, is no new figure in fiction.

In the drama of the Restoration she was pretty, witty, artificial, wicked. In later fiction she was sentimental and aristocratic.

Mrs. Burnett has made of her merely a housemaid, who has amours.

But I am in no mood for discussing the play. It was a failure—so entire that neither the reporter of popular amusements nor the critic of the drama has any concern with it.

Far more interesting is Miss Julia Arthur's return to the American stage. She made her appearance as Clorinda Wildairs in this precious "A Lady of

Quality"—decanted from Mrs. Burnett's book by Mrs. Burnett and Stephen Townsend. Miss Arthur always had a pretty talent, but ever since she made her first success in that fearful affair, "The Black Mask"—was it not?—she has had ill fortune in her parts. As Clorinda Wildairs she showed what a really fine actress can do, even when she is entangled in the imbecilities of a false and silly play.

The three years she has spent in Sir Henry Irving's Lyceum Company have been usefully spent. Her talent has broadened, her methods have become surer and she is well fitted to take her proper position on the American stage. Miss Arthur is a beautiful and clever woman. There is no rival on the American stage whom she need fear.

In Paris, as I daresay you know, there is a Theatre Féministe, a "Woman's Rights' Theatre." Plays written by enfranchised women for the

propagation of the Cause are given there every now and again. In addition, these enfranchised women intend to give a series of familar

plays, changed and adapted to fit their ideas of what life will be under the new woman's régime. For instance:

Le Monsieur aux Camelias. L'Amie des Hommes. Les Hommes collants. Le Marié récalcitrant. Madame chasse. Tata chez Toto. Le Grand-Duc (opérette.) M'sieur Nitouche. Le Mari de Claude. La Mère d'Hoche

Sherlock Holmes (at burlesque show)—That little man over there in the box is a professor of mathematics.

Dr. Cubebs-He is an acquaintance of yours?

Sherlock Holmes-No; I never saw him before in my life.

Dr. Cubebs—Then how do you know he is a professional mathematician? Sherlock Holmes—By the interest he takes in the figures on the stage.

In Francis Thompson's "New Poems" (Copeland & Day) there are some



very pretty fancies. Here, for instance, is a charming piece of verse building:

What heart could have thought you?
Past our devisal,
(O filigree petal!)
Pashioned so purely,
Pragilely, surely,
From what Paradisal
Imagineless metal,
Too costly for cost?
Who hammered you, wrought you,
From Argentine vapor?
"God was my shaper.

"God was my shaper,
Passing surmisal.
He hammered, He wrought me
From curled silver vapor,
To lust of His mind;—
Thou could'st not have thought me!
So purely, so palely,
Tinily, surely,
Mightily, frailly,
Insculped and embossed,
With His hammer of wind,
And His graver of frost."

By the way, there are too many Thompsons writing verse—Maurice Thompson, Ralph Somerville Thompson, this Francis Thompson and heaven

knows how many more. Far too many—I think I shall stop.



Vell, vell, vell, s'elp me! My gompliments to the Hebrew Journal!

. . .

In its last number I read:

" THE MUSICAL COURIER, which has recently enlarged its scope so as to include articles on literature, art, &c., last week published an exceedingly well written and carefully prepared paper on Israel Among Nations, the from the pen of Mr. Vance Thompson. Mr. Thompson.

are informed, is a talented young co-religionist, born in Scotland, and the son of Rev. Tomsinsky, formerly chason of the synagogue at Cracow."

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Since I am throwing boquets to myself, let me add this from the Wilkesharre Record :

"Of the many gifted, patient, trenchant pens that fill the newspapers and magazines with finely written thoughts upon art, both dramatic and musical,



none are more eloquent, facile or picturesque than that of Vance Thompson. Always read, dear readers, anything and everything signed 'V. T.' The subjects are strikingly interesting and presented with a vigor, breadth and beauty that few contemporaries can imitate. Mr. Thompson knows every thing about art because he is a scholar of the finest parts, and his style of writing is so clean cut, so luminous and yet so full of color that he can be regarded as coming perilously near being the best art critic in America."

Now that's the sort of thing I like to read; no beating about the bush;

"Mr. Thompson knows everything about art"-and there's an end on't.

A good many people will be surprised to learn that La Loie Fuller has gone back to Paris and-made a big hit. Just how she did it is not quite apparent. In Le Journal, Jean Lorrain writes a dithyrambric half page on her triumph, but forgets to mention her act. This reminds me of one of Guy Carleton's early exploits. He was a reporter on the Chicago Tribune. One day he was sent out to cover an important murder trial. He returned with two vivid, adjective stuffed columns, but he had forgotten to find out what the verdict was, and whether the poor devil was found innocent or guilty.

BEEF AND CAVIARE.

THE project for an independent theatre is "guyed"—cleverly and not illnaturedly-by Miss Jessie Wood in the Evening World. Among other things she says :

I have the word of the gentlemen themselves that this is no philanthropical enterprise. It is not to benefit either you or me. They propose to elevate the drama, merely for their own pleasure, which appears selfish, but oh! what a fastidious and cultured thing to do! While you and I are eating beef sandwiches the promoters of the new independent theatre will be eating caviare, and paying more for their caviare sometimes than it will be worth.

I will merely remark that this band of stage elevators claim that they are simply trying by their efforts to accomplish the legitimate purpose of the drama—namely, to amuse.

overtrained.

overtrained.

But there is a question as to whether they are as good judges of the drama as the butchers, bakers and commercial tenders.

butchers, bakers and commercial travelers whose coarse laughter and surface tears will never get inside the independent theatre.

The really natural person is not bound to be a clod any more than it is impossible for him to be a scholar. The really natural person is the best judge of what is probable, amusing, touching and dramatic.

dramatic.

The independent theatre promoters do not think so, The independent theatre promoters do not think so, however. With deep respect I will remark that they are perhaps intellectually overtrained, which, you know, is a grand thing to be, but is apt to disqualify one for ordiworld.

world.

But I forgot—I am wronging them. They don't want to amuse the world. They are merely going to do their own cooking to suit their own tastes.

Now, as you may know I have always taken an interest in theatre projects of this sort; I was interested in the old Théâtre Libre in Paris, and my interest in this new theatre is no less sincere. And after reading Miss Wood's article twice I am ready to admit that she has put the case as clearly as it can be put. It is quite true that we are not amused by the plays that are provided by the New York manager—not always amused by them. Perhaps it would be better to say we are not sufficiently amused. When Mr. Tree appeared in "The Pillars of Society," when Mr. Frohman produced "The First Born," we were joyously amused and infinitely instructed. And many other plays have made for our æsthetic satisfaction. Still there are certain plays we have not seen, and under the present conditions cannot see in the public theatres of New York. Ibsen, Bjöernsen, Brandes, Jullien, Becque, Echegaray and many other notable dramatists are not played here simply

because the "beef eaters," as Miss Wood would say, do not care for that sort of thing. This is well and proper, There is no reason why the managers should give the public caviare when it

wants roast beef.

But-

There is no reason why the man who wants caviare should not have it. if he eats it quietly at his own table without any undue sneer at the beef eater. Let us be reasonable.

Because Dolan's is crowded is there any occasion for shutting up Delmonico's ?

In all the other arts it is recognized " that what is popular is not necessarily the best. The newspapers are published for a huge body of readers, the poets write for a few select minds. The great painters do not paint for the majority. It requires but a moment's thought to discover that all art is created for the minority and is supported by the minority.

Now as to an independent theatre-Let us admit that the managers please their patrons; but what has that to do with the people who are anxious to see the new foreign plays -un-

opular home plays-plays that the managers cannot afford to produce in their theatres which by their very nature must please the populace?

The man who forms an art gallery, gathering pictures that are of absolutely no interest to the 'stupid, plethoric, uneducated sort of person' is not held up for public "guying;" the musical folk who give concerts de-

fiantly unpopular are not whipped by the caricaturist; the book-worm who collects curious literature, the student who reads esoteric books-neither is looked upon as peculiarly peccant or preposterous. And why, pray, should not the same common sense view obtain in the drama!

You do not like Ibsen.

But, my dear friend, I do not like "The Sporting Duchess." It is all a matter of taste. You like port, and I prefer sherry, and why, in Heaven's name, can we not each drink our favorite wine and let it go at that?

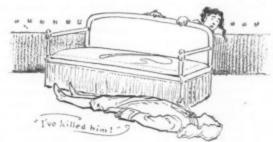
The drama is no exception to the rules that govern the other arts.

Miss Wood, for instance, chooses her own tailor; she would not dream of asking my advice. May I not choose my own dramatist? And if I prefer the intellectual play to the sweet simplicity of melodrama, surely it is no evidence of depravity, but merely a matter of taste.

And so I trust I may be permitted

to eat my caviare, drink my sherry, watch "John Gabriel Borkmann" in appropriate quiet. Were it not rude, I should be inclined to say that my taste in plays is nobody's business but my VANCE THOMPSON.

A curious illustration of the "luck" with which some books meet is shown the history of Henry Seton Merriman's novel, "The Grey Lady." The in the history of Henry Seton Merriman's novel, in the history of Henry Seton Merriman's novel, "The Grey Lady." The first edition was brought out among the holiday issues of 1895, and although favorably received by the reviewers and described as "intensely dramatic," "with fresh vigorous plot," &c., very little attention in general seems to have been paid it, and for eighteen months the first edition was sufficient to meet all demands. About the middle of last month, however, a second edition was published and was sold out almost immediately. It a second edition was published, and was sold out almost immediately. It seems probable that still another edition at least will be needed of a book which for over a year remained practically without demand. It is but another curious instance of that fickleness of the literary taste of "our dear public," which is more commonly shown in rapid sales for a fortnight or a month, followed by a more or less sudden drop from being the novel of the passing hour into obscurity and the back shelves of the public library.







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LINES TO A PORTRAIT BY A SUPERIOR PERSON.

When I bought you for a song, Years ago—Lord knows how long!-I was struck—I may be wrong— By your features. And—a something in your air That I couldn't quite compare To my other plain or fair Fellow-creatures.

In your simple, oval frame
You were not well known to fame,
But to me—t'was all the same—
Whoe'er drew you;
For your face I can't forget, igh I oftentimes regret That, somehow, I never vet Saw quite through you

Yet each morning, when I rise, I go first to greet your eyes; And in turn you scrutinize My presentment.

And when shades of evening fall, As you hang upon my wall, You're the last thing I recall

It is weakness, yet I know That I never turned to go Anywhere, for weal or woe, But I lingered For one parting, thrilling flash From your eyes to give that dash
To the curl of my mustache,
That I fing red.

If to some you may seem plain, If to some you may seem plain,
And when people glance again
Where you hang, their lips refrain
From confession;
Yet they turn in stealth aside.
And I note they try to hide
How much they are satisfied
In expression.

Other faces I have seen; Other forms have come between; Other things I have, I ween Done and dared for But our ties they cannot sever,
And, though I should say it never,
You're the only one I ever
Really cared for!

Reany carea for:

And you'll still be hanging there
When we're both the worse for wear,
And the silver's on my hair
And off your backing;
Yet my face shall never pass
In my dear old shaving glass,
Till my face and yours, alas!
Both are lacking!

—Bret Harte, in November Century.

SAW an old man last Friday morning; the old man was coughing and he used a sad colored handkerchief to wipe his perspiring brow, yet the old man wore a proud look, the meek pride of a conqueror. I asked a policeman: "Who, pray, is the sick-looking old man, who looks as if he had just been elected the mayor of Greater Tammanyville?"

The tall policeman smiled at me rather pityingly, and then said:

"That is the only music critic in this country who did not give Dvorák the themes for his American Symphony;" and I lifted up my voice as did the prophet when he beheld Hall Caine, and praised the Manx cat aloud.

Someone-a cynical woman-who saw Hall Caine for the first time was asked what he looked like. "Like the Messiah with Bright's disease," she quickly responded.

The Evening Post's Paris correspondent wrote in the Saturday issue of the unveiling of the monument of Guy de Maupassant in the pretty Parc au But the story-not a bad one-is marred by the lofty tone, the tone of the superior person. When all Paris-the very top cream of its literary set, its artistic set-turn out to do honor to the memory of a man, that man is apt to amount to someone. The Post's correspondent thinks otherwise, and proceeds to damn the whole crowd, Maupassant into the bargain. To jump with coarse hoofs on the realists is just now as much a fad as it was the fad a few years ago to overpraise them. We know that Zola is writing for money, that Daudet is second-rate talent, and that Richepin is a swaggerer; we know that De Maupassant wrote too much about the triangle dear to Frenchmen, and we know that he was Flaubert's natural son. Yet there is

no necessity of dragging his mother's name in, no necessity of expatiating upon his father's epilepsy or his own madness, both were congenital. De Maupassant died a master, a great master, and his books are great not because of their themes, but despite them. If he had been born Scotch, with a tang of Calvin and the Lesser Catechism in his veins, he might have written masterfully of buried treasure, shipwrecks, and the strange sights and sounds of lonely moor and mountain, but he was not Robert Louis Stevenson, he was Guy de Maupassant, and we must take him as God, the devil, or nature fashioned him. A great artist not to be belittled by stupid Puritans, he well deserves Zola's words:

"It is because Maupassant is the health, the strength even, of our race. What a delight to glorify at last one of our own, a Latin of good, clear and solid head, a maker of beautiful sentences, shining like gold, pure as the diamond! If his passing by has constantly been met with acclaim, it is because all recognize in him a brother, a child of the great writers of France, a ray from the good sun which fecundates our soil, ripens our vines and our corn. He is loved because he was of our family, and was not ashamed of it, and because he showed pride in having the good sense, logic, balance, power and clearness of the old French blood.

The Lord deliver us from the prig critical!

"The First Born" was a failure in London. Mr. Frohman makes up his mind when a failure confronts him. He whisks the offending play off the boards before you can say Jack Robinson. "The Elder Son" is a case in point. Singular coincidences in names, by the way!

While in Boston Fanny Kemble stopped at the Tremont House. On one occasion she gave the servant some clothes for the laundry. "When can these be returned to me, washed and ironed?" she inquired. "The day after to-morrow, madame, at noontime." "Be it so," was the dramatic reply, "at 12 on Wednesday." But on the hour appointed the clothes had not been returned, and at ten minutes past noon a servant stood before her in response to the short summons of the bell. "My clothes that were to be returned at 12 to-day-bring them." "But, madame, we have not been able to get them ready, owing to a difficulty in the laundry. You shall have them to-morrow." "Bring them now—they were promised to-day." "I know it, madame, but they are not ready." "It matters not to me; bring them just as they are." The servant went out, and a few moments later two men entered, bearing the clothes in a tub full of soapsuds and wet clothes, set them on the

An old story.

Freedom of dramatic criticism is about to be subjected to a legal test before the Paris courts. One Dubout, a banker, wrote a tragedy entited "Frédégonde," which was produced at the Théâtre Française last spring. It was severely criticised in the Revue des Deux Mondes by Jules Lemaitre. Mr. Dubout was offended, and sent a letter of protest to the critic, who refused to publish it, maintaining his right to free speech as a judge of plays. The banker has accordingly taken his grievance into the courts, and Paris is greatly inter-

Let someone try it on here. What fun!

Lord Tennyson, says the London Spectator, is in his "Life" (Vol. II., p. 14) reported to have said: "I never put two s's together in any verse of mine. My line is not, as often quoted:

'And freedom broadens slowly down,'

'And freedom slowly broadens down." On reading this I opened my Tennyson casually, and the first piece I saw was "Sir Launcelot and Queen Guinevere," which contains four instances of the double "s," namely:

"She seemed a part of joyous spring.
"As she fled."
"As she swayed."

The next piece is "The Farewell," which has the line:

" No more by thee my steps shall be

The next piece is "The Beggar Maid," which has the consecutive lines:

"As shines the moon in clouded skies, "She in her poor attire was seen."

Thinking that perhaps Lord Tennyson referred to his blank verse, I turned to the "Dedication of the Idylls," in which I find these two lines:

"Or how should England, dreaming of his sons,

" Till God's love set thee at his side age Lord Tennyson must, I think, have been misreported.

W. S. Gilbert having passed some rather tart reflections upon the class of theatrical personages represented by Sir Henry Irving, the latter has

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returned the compliment in a speech, in which he referred to Mr. Gilbert as "in the position of the proverbial bull who, instead of getting into a china shop, got into an ironmongery establishment, and hurt nothing but himself."

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The late Thomas Mead made a splendid Witch in the Lyceum "Macbeth," but (writes L. F. Austin in the Sketch) he had a habit of saying "dragoon's blood" instead of "baboon's blood." Requested to correct this reading, he walked about the dressing room one evening, muttering: "Season it with a drag—no, bab—season it with a bag—no, baboon's blood." When the line came in the scene, his voice rolled round the theatre this astonishing piece of Shakespeare: "Season it with a dragoon's blood—said it again, by God!" Another time he was a priest in a new play. Priest or ghost, or anything that was venerable or uncanny, he had "the figure for it" in a rarely equaled degree. His entrance held the house breathless; but he had clean forgotten his first line. The prompter made no sign, and Mead walked round the stage, deepening the interest of the audience with every stride. At last, perceiving that something must be said, he approached the footlights and exclaimed: "Here I am!" It was sufficiently obvious, and yet everybody sat awe-struck.

A serious riot occurred at the Grand Theatre, Marseilles, last week, growing out of the refusal of the municipality to grant a subvention to the theatre. The mob howled imprecations against the municipal authorities, and many missiles were thrown at the gendarmes who were dispatched to quell the rioting. A hundred rioters were arrested before order was restored.

. . . Acton Davies tells another good Hope story. Here's a tip for the matinee girls who intend to fall in love with Anthony Hope. If you want to make Mr. Hope cross all you have to do is to exclaim suddenly, "Broiled Philadelphia chicken!" and if Major Pond, his manager, happens to be within earshot at the time he will immediately throw a cat fit. There's a story mixed up with that broiled Philadelphia chicken. Mr. Hope last week played one night stands. It is true that one of these one night stands was Boston, but that didn't help matters at all. Persons who met Mr. Hope on his way to Boston last Wednesday remarked how fine and hearty he was looking. And yet at the same hour a day later when Hope boarded the New York train to go to Willimantic, his next stand, he looked almost an old man. His color was gone, and there were circles round his eyes. Whether the two receptions he had had to attend or twelve hours of Major Pond's consecutive conversation had brought Hope to this condition none can say. But comparatively speaking he looked a wreck, and no sooner was he on board the train than he and the major waylaid the waiter of a buffet car and ordered an elaborate breakfast. Broiled Philadelphia chicken was the star attraction of the bill of fare, and the major, in his loudest tones, ordered that two broiled Philadelphians should be sacrificed at once.

Having had nothing to eat since the night before, the author and the manager awaited their meal expectantly. At the end of the first hour Mr. Hope looked up and inquired good-naturedly: "Don't you think it's about time for that chicken?" For answer the major hurried to the kitchen, and there was the making of a first-rate dialect story in the sounds which emerged from that vicinity within the next few minutes. Presently the major came back looking so pleased with himself that Hope lay back in his chair and hoped once more. Another half hour passed. Again the major repaired to the kitchen. This time Hope made notes of the conversation on the back of his cuff.

Ten minutes later came the waiter bearing a three-foot tray. Hope's eyes were dancing, the major smacked his lips as he grabbed the carving knife. Just then from the end of the car the conductor cried: "Willimantic!" Surely the parting between the Princess Flavia and Rassendell was a mere farce comedy to Hope's adieu to that chicken. His first impulse was to seize a drumstick and to run, but the major restrained him.

The manager's practiced eye had noticed a crowd of Willimantic belles on the platform intent upon catching a glimpse of Hope gratis. It would never do for his star to make his début in Willimantic drumstick in hand. So, gently but firmly, he persuaded Hope to renonnce the chicken's leg in favor of his satchel. Hope, however, as he left the car, had the good taste to do his swearing under his breath.

On the platform the major met the waiter, who thrust the bill into his hand. The major stamped on it and said he'd see him in Philadelphia first. Neither of them had had one mouthful, and he was going to report the matter to Chauncey Depew.

It may interest Mr. Hope to know, however, that as soon as the train started two drummers bought his chicken at an advance on regular rates, and one of them, with a gallantry worthy of the "Dolly Dialogues" hero himself, had the wishbone of Mr. Hope's chicken polished, and presented it to his sweetheart as a souvenir.

"Elise Polko, a German writer, tells a touching story in connection with 'Der Wanderer' and 'Ach, wie ist's Möglich,' two Thuringian songs known all the world over. 'Der Wanderer' was composed in 1837, by Friderich Brückner, father of Oscar Brückner, the 'cellist, and 'Ach, wie ist's Möglich' was the composition of Brückner's friend, Kantor Johann Ludwig Böhner, both of Erfurt.

"In May, 1849, Wagner had to make his escape from Dresden, and he arrived at Erfurt on his way to Paris, to be conducted across the frontier by Brückner and Böhner. As he was being accompanied through the streets in the moonlight, he stopped suddenly to listen to some female voices singing

'Ach, wie ist's Möglich,' and to the horror of his friends would not budge until he had heard the last note. 'I know the melody,' he said. 'It is sung everywhere. Let me hear every line. What a beautiful parting song. I wish I had composed it!'

"As he took his seat in the closed vehicle that was waiting impatiently to take him further on his journey, a soft voice started 'The Wanderer':

Wenn ich den Wand'rer frage : Wo willst du hir?

And all joined in the refrain,

Nach Hause, nach Hause!

But at the last line,

Hab' Keine Heimat mehr!

A choking voice called out 'Da Capo!' Then the horses started, and as the party passed out into the moonlight, and that lament, 'Hab' Keine Heimat mehr!' (as 'I have no home now') became fainter and fainter, the lonely fugitive buried his face in the cushions and wept bitterly."

When ladies wore their "topknots" ridiculously high, it occurred to Rowland Hill to admonish them from the pulpit, and he did it by means of the words, "Topknot, come down," which he evolved from Matthew xxiv. 17: "Let him which is on the housetop not come down." It was almost as bad as Swift's uniquely brief discourse on the text, "He that giveth to the poor lendeth to the Lord." "My friends." said the dean, as he closed the book, "If you approve of the security, down with the dust."

Miss Nella Bergen, whose name has been mentioned in connection with the troubles in the De Wolf Hopper Opera Company, will leave the cast of "El Capitan" shortly to take the leading role in Sousa's new opera, "The Bride Elect."

Wilson Barrett passed through the city last week on his way to Australia.

In the current Revue des Deux Mondes is an extremely interesting article on the letters of Prosper Merimée. Rene Doumic tells us in very delicate and pleasing style that letter writing, which formerly constituted the charm of French literature, is now a lost art. There is nothing now, he says, to contrast with the letters of Sevigne or of Voltaire. Letters that please now do not please as letters, but for some other cause. Those of George Sand, for instance, pleased because of their scandalous character. "Those of Victor Hugo are remarkable only on account of their insignificance. All these letters have a common character, namely, that the writer is the sole hero. Victor Hugo speaks only of himself, of his novels, &c." The correspondence of Merimée alone is the exception to this general rule of the decadence of letter writing. Merimée loved to write letters, and his leisure and independence gave him an opportunity to put his best qualities into them, his originality of mind, his turn for irony, his art of story telling, his sobriety and justice of style; and besides, some qualities which do not appear in his books-"a variety, an abandonment, a simplicity and a naturalness which do not seem the result of work and of effort." The Merimée of the "Letters to Panizzi" is a skeptic and a cynic, of strong mind and dry heart. He writes letters full of subtle worldliness to emperors.

"There is in Merimée an ingenious man of the world, fertile in resources for all kinds of futilities, organizer of charades for the usage of kings and queens. His advice in the matter of a costume ball is good, as he is one of those who see the color of a dress and the shape of a hat and how the dress and hat harmonize with the beauty of the wearer." * * * "Women appreciate in him the talent that he has of saying with infinite politeness and decency perfectly frightful things." * * * "But amidst it is seen that shade of delicate sensibility, of pretty intimacy, of confidence and of melancholy which constitutes the charm of Merimée's letters which are addressed to women." "Conversation is impossible without women. * * * We don't care to carry epistolary correspondence to perfection except to give them homage. * * * More than the things we say, we think of the manner to say them, we are never delicate enough. Less occupied than we by the exigencies of exterior life, women have a taste for the problems of the soul. We make in their honor a review of our own sentiments, and we analyze them in order to explain them, for so great is the essential difference between us that on almost all points their manner of thinking and of feeling is different from ours. * * * This sensibility awakens at our recital, and their pity awakes as soon as they divine a sorrow which wants consolation. They are never so near loving us as then."

The romantic and sentimental element in Merimée's character appears in "The Letters to an Unknown." Here he is fine and subtle, just as he was positive and grave in other of his letters. It is all, however, in his complicated character. He is a skeptic by disposition, essentially irreligious, and has unreserved contempt for humanity—"but his skepticism is purely intellectual. It does not descend from the head to the heart. Sensibility is left intact." It is this conflict which constitutes Merimée's weakness of character. "He admires in others the energy which he lacks. He searches approbation from others. 'I never wrote for the public,' he says; 'always for some one person. I cannot work because there is no one to work for.'"

Merimée put all his subtle and contradictory qualities into his letters, and he had the leisure to do it. Now literature is a means of livelihood, and letter writing is impossible. "The same causes which put conversation to flight and eliminated politeness have killed letter writing. It is a case of the universal lack of sociability of to-day. People pass each other by without recognition, without sympathy, without love. The exigencies of profession

suppress the duties of humanity. The necessities of life suppress the true reasons for living. We have romances and learned men, financiers and inventors, men of letters, men of sport, politicians, but we have lost even the notion of what was formerly called a good fellow."

In the excellently edited "Saturday Review of Books and Art" of the Times there is a story by Mrs. Sherwood about Bernhardt, Coquelin and others. I extract this for comment:

"It was in 1880 that I saw Sarah Bernhardt on her first visit to America. She was met at the theatre by a most superb and attentive audience. This modern Parisienne, born for Frou Frou and Marguerite Gautier, made a lamentable failure in Phèdre. That masterpiece of Racine was too large for her. Even her poetic admirer William Winter declared that there was neither "majesty nor tenderness in her impersonation, and that the nameless agonies of self-contempt, the remorse for degrading and remorseless sin she did not feel."

Mr. Winter may be poetic; he writes and publishes volumes of poetry, but he was never an admirer of Sarah's. He hates her; he reviled her not only as Phedre, but in every part she played here. To be sure, he may not understand her speech; few dramatic critics on the daily press know French; but even if Mr. Winter did it would not matter, for he dislikes Sarah. With that keen critical faculty born in the first half of the century he has never been able to disengage his judgment of the artist from the contempt he bears the characters she interprets. Besides, Mr. Winter never had critical eyes for anyone on the stage but Ada Rehan; even Duse did not reach her asthmatic

You can't stop Mrs. Potter when she starts in. The cables last Sunday bore this weighty news:

"I did not expect to set the Thames on fire when I came to London," Mrs. Potter said, "but I am greatly gratified by my success. In my ten years on the stage I have earned enough for living in comfort the rest of my life, and I do not fancy risking any of my money on new theatrical ventures. Offers have been made me for a tour of the provinces, but I have declined them for the present, though I may make a provincial tour in the spring. I am glad to be one of the few American actresses who has gained a position on the London stage-I believe Mary Anderson, Miss Rehan and myself are the only ones. Ten years ago, when I entered the profession, I determined to achieve a reputation overreaching the borders of the United States, and I think I may say without boasting that I have in some measure succeeded.'

Speaking of the audiences of different nationalities, Mrs. Potter said:

"London playgoers are the least cosmopolitan and the least appreciative of any in the world. In the United States we have contingents of Germans, of French, of Italians and of English, so that all phases of life are understood and appreciated. In England there are only the British, and they are slow to understand any life except their own, so that a play like 'Francillon,' dealing with French conditions, fails to be understood as it would be in other

"All things considered, I am satisfied with my London success. As for the theatrical profession, my only regret is that I did not adopt it twenty years ago instead of ten. I might prefer to be a painter or a writer, but for a woman to do some sort of work, make some sort of a career, is better than dawdling in society. And the temptations of this life are less than those of a society woman, for we work too hard and there is no time to think of other things. And when letters come to me, like one I had to-day, written on a drumhead at Fort Lockhart, where they are fighting the Indians, thanking me for the pleasure my work has given the writer, and when I think of the many friends worth knowing I have met throughout the world, whom I would not have known under other circumstances, I am sure that the compensations of the profession outweigh its trials.'

Those ladies who find MacMonnies' Bacchante indecent usually read Lydia Pinkham's delicious little idylls of disease in the daily newspaper with eager-

The new "Fascinating Calvé" ad. in the papers is a cross-eyed terror. Calvé always did feel strong after partaking of Grau's Salary Compound.

"Hast thou lyric eyes? Prayest thou, thy countenance to the Occident, every evening to Satan, after thou hast carefully washed thy hands? Knowest thou the weird wonder of a gloaming? Dost mark that we are living-in a time? Now then sit thee down and dedicate to me an hour. I will kiss thy hands, for I am thankful.'

These words are from the preface of a very peculiar book, remarkable for its choice of words, by a young Frenchman who evidently has been feeding on Verlaine, Maeterlinck, Mallarmé and Sar Peledan till he has outgrown them. His earlier works were published by the Artistic Association Outamaro, and comprise a series of poems, "Soie"; a novel, "La Civette," and some essays, "Les Rats." But to the book before us.

LONDON AT LARGE.

By GEORGE ALLEN

66 THE LIARS," Henry Arthur Jones' new comedy, with Charles Wyndham, Mary Moore, Irene Vanborough and Sarah and Cynthia Brooke in the cast, is having a phenomenal success at the Criterion. To attempt to analyze the thing is like testing a house of jack-straws; you must accept its utter farcical absurdity. "All that is understood," as Lady Jessica says, when told she is a fool.

Above all things, tell no untruth-no, not in trifles; the custom of it is naughty," is the motive that is written on the playbills and writ large over the morale of the farce. Perhaps that is what makes it a farce. the Baronet and Peer's daughters and African heroes discuss this maxim, tempered by reflections on the expediency of indescretion in a tent on a lawn in the Thames valley, in a private sitting room at the Star and Garter, in Lady Rosamond's drawing room, Cadogan Gardens, and in Sir Christopher Deering's room, Victoria street.

To leave out of the question whether a vulgar account of facts as they are is better than "an idealized statement of things, as they should be," to quote Sir Christopher, and ignoring the rather large subject of private or public polygamy one is still confronted by the question of equal disadvantages in the above mentioned matrimonial arrangements. So you can at once see that comedy, as Mr. Jones understands it, is a mirage of massive problems; but I must do him the justice to say that if his circumstances are impossible yet his characters talk in a remarkable realistic manner-they are the "liars," you know. Falkner, the African hero, the man of courage, of integrity, whom "England delights to honor"-Falkner takes a fancy to Mr. Gilbert Napean's

"But," says their friend Sir Christopher, "my dear, old fellow, do you realize that it means the ruination of your career—think of the scandal."

"I do not care," answers the hero; "I love her."
"And then" insists the friend, "on the other hand she may keep you dangling on in a flirtation for years; you may lose all and gain—nothing.
"Mine is not a physical passion," roars the hero.

"Just so, but Lady Jessica may possibly not love you after all," remarks Sir Kit.

"But she will, she will, I will make her love me. I shall win her," the hero bellows

Ho! ho! Step up, ladies and gentlemen, and see the Lover of all Time. His is not a "physical passion," oh dear no! Yet he would implore and weep and bend the universe to possess and control, to damn if need be, any woman he is pleased to-" love.

Well, well, we need not make a fuss about it, the women are just as bad, only they haven't our charces, poor dears. They might say with Sir Christopher, "We're not a bit better than our neighbors, you know; but I will say this for us that we at least pretend that we are."

There wasn't a plain looking woman on the stage; Cynthia Brooke is considered a beauty, and both Irene Vanborough and Sarah Brooke have fascinating faces. In fact, I consider them better looking than Cynthia Brooke, as she is very expressionless. Irene Vanborough is bewitching in her yellow gown in the tent scene, but Sarah Brooke is out and out the most charming woman on the stage in London. She is small, dark, exquisite, one of the few actresses who speaks and looks like a lady. There was nothing stagey in her aristocracy, and her playing was as dainty and perfect as herself. There is a fine future for Sarah Brooke.

The autumn exhibition of the Institute of Painters in Oil Colors was opened at the galleries on Piccadilly on October 20. One of the first paintings you notice is C. N. Kennedy's "Ship of the Armada," with its pure

English colors of opal and gray veiled in white. How different, how Munich-esque is Julius Olsson's "Siren's Pool" that hangs near with its green and blue and glitter of salmon! There is a fine bit of London, a view from the Church of St. Magnus the Martyr, by George Thompson. It makes London though too foreign, too white; it takes from it its own charm of bronze nebulousness to give it the pallor of France and the passionate sky of the South; a lie is, however, not necessarily a wrong thing, it may be a fine originality and worth more than many truths. No. 35 is Mme. Henriette Ronner's "Indolence."

Speak of the cats," said the artist who was with me.

"Well, speak of the cats." The technic is excellent, the scheme of color charming in its fawn and steel, the characterization naturally perfect-but why cats? Of course it brings up the old argument that subject matter is immaterial, the style everything. Is it? We each feel that in our own art it is the very Alpha and Omega of seriousness, but in another—well, cats leave me cold. George Edward has a very effective "Spirit of the North," decorative of course. By the way, did you ever notice that when an English artist paints a picture of this class he gives the woman such a high bred natural beauty that their position positively seems improper? Take the "Spirit of the North," for instance. She looks like a duchess, and this society air for a nude woman sitting on an iceberg seems a trifle immodest, you know.

Van der Wayden has a most lovely water scene, "Etaples-Evening. Now that is art! What art exactly means-who knows ?-but this brings the same feeling in miniature that draws tears to your eyes as you stand before the grave perfection of some of Valesquez's portraits. There is a notable sketch by John S. Sargeant, "Egyptian Indigo Dyers," with a virile strength Flo inte the to t tali

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by cav in the three figures that puts the pretty sentimentality of the surrounding paintings to shame.

In the east gallery you are delighted by a collection of really fine pictures, among these Arthur Wardel's "My Lady's Pets." Some Prince Charlie dogs on yellow satin and green velvet cushions. Don't reproach me about subject, I know they are really not much superior to cats, but nevertheless Prince Charlies always have a sort of human aspect. One meets them so often in the carriages and boudoirs of dear old maiden ladies that one really begins to consider them seriously as the progeny of spinsters.

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They are playing Offenbach's "La Perichole" at the Garrick now, with Florence St. John in the title role. It is a dress show! With that my ideas of "La Perichole" falter and fail. How write of anything that does not interest you, of silly, smiling women, of cheap music, of paltry plots. Are there people who can write of what does not interest them, does not appeal to them? Are they geniuses? Is it not rather better to incline to the pedestalism of the individual, to—frankly never do anything that does not please yourself. Most of the crimes in this world have been primarily produced by forcing someone into antagonistic circumstances. Think it out!

"The Children of the King." a translation of Ernest Rosmer's "Königskinder," by Carl Armbrus'er, the music by Engelbert Humperdinck, was given its first performance at the Court Theatre on October 13. Don't expect for a moment that I am going to tell you the plot. You can read it in German or you can see the play, or you can find the story told in some other review. It is all the same so long as I have not to write anything I find stale. (In writing one usually discovers the kernel of some personal experience and the shell is tossed away forever. This is not original, it is Ibsen, but I assure you it is none the less worthy on that account.)

First of all the surroundings of the play are very lovely, the theatre has been newly decorated, and it is pleasing to listen to an allegory of life and music and love in surroundings of pale green silk and saffron brocade. Surroundings are much, surroundings are everything, except for those crystal moments that come so seldom that all life is spent in the memory and hope of them. Then the play was written by a German; you feel that at once, when first one flower of thought and then another comes like a snow drop above the frozen English. Great Heavens! there are ideas in it, and how that glitters against the awful, the frigid, the mummy pantomime that makes modern British drama, It is always a harrowing wonder to me that Shakespeare draws in England. He is caviare, really, to their music-halled souls, but then caviare is both fashionable and expensive.

The prince, the artist, "exchanges royalty for manhood," leaving his kingdom for his Wanderjahre, and after toil and peril finds a rarely known delight, that "life is for itself desirable"; and then he meets Love. He laughs a little at Love at first. Love is so lowly, so humble, so shy, yet vital withal; for she asks him if he is "brave." "A question my master might ask—but you—so insignificant, so simple, so—ah—" She stands before him crowned with flowers and dew, and canopied by clusters of perfumed Linden blossoms. "So—fair, so surpassingly lovely. Oh, how beautiful you are!"

But when they will go away to the kingdom and the crowning and the joy witchcraft binds Love; she has no strength to follow the artist's path; she falters, he taunts her with weakness, reviles her for causing him this pain of parting, and breaking from her hands, he leaves her.

"Come back to me, oh come—back to me!" she cries. Ah, what echoes of despair!

"Come back to me!" God! when will all voices be silent of that cry?

Then Love in the torture of grief would blight all the world, for God and Nature only seem real. When love's meaning lends light to our eyes to see and grace to hearts for belief, then comes the most exquisite suggestion. It is the Minstrel; it is Music who sets Love free; Music gives Love bravery, destroys all spells, breaks all bonds, makes all equality that of deed and aspiration by its Beauty-conquering difficulty and by its pure interpretation, teaching that we are indeed "Children of the King" and Free!

Of course the way Humperdinck's music was played at the Court altered that very clever and modern score to a mere distant, sweet accompaniment to a very lovely thought. It could not for a moment be taken seriously—musically. Cissie Loftus is the Goose Girl (Love) and you feel that the stage flattery is almost true; you know that revulsion when the hero pays extravagant compliments to a bedizened Frauenzimmer.

Martin Harvey is the Prince and the part of the Minstrel was taken by Dion Boucicault. Herbert Ross and Fred Thorne bring out the quite Elizabethean humor of the Broom-binder and the Wood-cutter very nicely.

They are having at present on Bond street an exhibition of selected pictures from the Paris Salons of 1897. The chief attraction, the one that is advertised by sandwich men, is Prof. G. Gosso's "Last Rendezvous—Don Juan." Three nude women half crouch, half lie on a coffin to laugh down at the dead face of a man; another woman scatters rose leaves at his feet. The flesh tints are exquisite, the figures supple with life, especially the dark woman who bends ghoulishly close to the corpse—ghoulishly and with tears. Still, well done as it is you turn from it with a little gritting of the teeth; it is all so vulgar—licentiousness is merely a mental pose.

The gem of the whole collection is undoubtedly "Glauke and Thaleia," by P. A. Laurens. These two water sprites in the green and blue light of cave and sea suggest Böcklin, but the mood is unlike; there is something so chaste in its pure coolness, something so grave in the proud, wistful faces. There is an interesting allegory by Henri Cain, "Gold Triumphant and Its Victims." A man sharing a red car with a peacock, drawn by masses of

harrowed people, principally women. Above is the glitter of a terrible sun, but there is darkness over all the faces. Near this is a small but hideous portrait of the Princess de Chimay, an exaggeration of ugliness of all that is pretty; and there is an exceedingly delicate pastel by J. F. Millet, the "Nut Gatherers," so fine and subtle that your memory of it is as clear cut as a cameo.

On November 1 Her Majesty's Theatre will be opened by Mr. Beerbohm Tree, in "The Silver King," by Sydney Grundy, and an arrangement in one act of the "Taming of the Shrew," On November 6 the dramatized version of J. M. Barrie's "Little Minister" will be brought out at The Haymarket, and next Monday Mr. George Alexander will open at the St. James with R. C. Carton's "Tree of Knowledge." The "Fanatic," a new and mad play, with flings at temperance, by John T. Day, has just been given its first hearing at the Strand; the titles of the acts give an idea of its genre. Act I. The Beginning of It. Act II. The Humor of It. Act III. The Pity of It. Act III. The End of It.

Olga Nethersole is coming to London, and will open at the Metropole, Camberwell, in the "Lady of the Camelias" and "Frou Frou."

There is certainly much to do in the next six weeks, for beyond this the Grafton Galleries open to-day with Whistler, Tadema, Herkomer, Watts, and Orchardson, and Susan Strong will sing in the afternoon Isolde's "Liebestod' at the Wagner concert in Queen's Hall.

Oh, the names announced for the best art! Don't you feel already the shuddering delight of sound? Hans Richter, Eduard Grieg, Engelbert Humperdinck, Moritz Moskowski, Richard Strauss, Felix Mottl, Charles Lamoureux, Eugen d'Albert, Charles Gregorowitsch, Frederick Lamond, Clotilde Kleeberg, Gabrilowitsch, Frederick Dawson, Bruno Steindel, Marcella Pregi, Rita Elandi, Madame Gulbranson. Oh, where will I stop?

The Stage Abroad.

THE opening of the Théâtre Antoine has excited attention wherever there are lovers of drama or of dramatic literature. And now that the public knows what is to be expected in that theatre the question whether the new theatre would fill a want or would merely obtain a success of curiosity may be said to be decided. The experience gained since the opening night shows that the Théâtre Antoine forms a well justified and living factor in the stage life of Paris. The public comes in large numbers and representatives of the highest circles flock to the Boulevard Strasbourg. The little theatre was filled every evening to the last seat, with an audience who listened intelligently to all the refinements of the literature, and it can be said that it is to-day one of the theatres most talked about.

M. Antoine, after the collapse of his previous undertaking became the manager of the Odéon. The Odéon, "the second Théâtre Français," was intended to be a training school for actors. It was built for that purpose; it was to form a bridge between the Conservatory and the Comédie Française. But M. Antoine, with some clear and practical persons, formed the idea that there ought to be a place not only for persons of promise in acting, but for persons of promise in literature. With this thought in his mind he resolved to employ young actors for young and new pieces, but the administration of the Odéon was in the hands of M. Galinsky, who did not favor the plan of the reformer. The press and other influences likewise interfered, so Antoine folded his tents on the left bank of the Seine. He could have kept his concession for the Odéon much longer; it was a profitable and influential position, yet he gave it up in order to be free to devote himself to the service of ideas which he recognized were just. And by the logical following out of these ideas he has become what he is to-day for the dramatic literature and the dramatic art of all civilized countries.

Antoine's experience at the Odéon taught him that for a consistent work it was necessary to have a permanent stage. And so when he took up again his pilgrim's staff he was filled with one thought, to have a theatre, a regular theatre, however small, for himself. Fortune favored him, for there stood in the middle of the city a little house made, we may say, for his purp ses, the Menus Plasirs, the little house in which the Théâtre Libre, and later L'Œuvre, fought some of their greatest battles. There it was that for the first and last time the "Eleu," of Villiers de l'Isle Adam, was played. Of this theatre André Antoine is now the director, and he has been followed by the nucleus of the corps of actors whom he had gathered about him in his earlier days. Around him, too, have grouped the dramatic authors of the Théâtre Libre, who to-day have become the most popular and the most successful in Paris.

The Théâtre Antoine, as our readers know, was opened with the "Blanchette" of Brieux, and the "Bonbonroche" of Courteline.

All art loving circles, domestic or foreign, look with hope to the erection of this theatre. And most of all the dramatic poet, for Antoine has his ideas about a reformation of dramatic literature, and these ideas he has not exhausted. On the other hand, he has worked out a plan about which further details will be given.



17 RUE DE LONDRES, Brussels, Oct. 26, 1897.

THE musical season in Brussels has begun in earnest and promises to be an interesting one. The opera opened September 1 with "Faust," but the performance was not a brilliant one, in spite of the début of Mlle. Ganne, from the Opéra in Paris. I have not yet heard her myself, but the critics say little in praise of her Marguerite. M. Imbert de la Tour was taken suddenly ill and at the last moment he was replaced by Mr. Moisson, second tenor, a singer far too inexperienced to have attempted such a role as Faust. His intentions were no doubt of the best, but the exactions of the role were far beyond his capabilities, so that the result was a decidedly provincial Faust, very far removed from our ideal. Mr. Seguin, always the same excellent artist, is justly appreciated in Brussels. His Mephistopheles was remarkably fine and won him a well merited ovation from the audience, which was largely composed of strangers in town for the last days of the Exposition.

for the last days of the Exposition.

The second night "Carmen" was given, Mlle. Gianoli in the title role, with Mr. Bonnard as Don José. It was a really fine performance. The following week "Romeo and Juliette," Mlle. Mastio as Juliette. Mme. Landouzy, with her pretty timbre of voice and easy vocalization, made her first appearance this year in "La Fille du Règiment." "Lohengrin" followed, but the artists were not equal to their task, although each had something of merit and in certain parts were good, but as a whole it was not successful. Thus far there has been nothing brilliant at the opera, but we are promised some good things. "Hänsel und Gretel," "Messidor," by Zola and Bruneau; "Herodiade," "Walküre," Die Meistersingers," are to be brought out again, as well as "Fervaal" and "Tannhäuser." It is said that Van Dyk will be heard, also Mlle. Brema and Madame Mottl.

Last evening a gala performance of "Aīda" was given under the auspices of the exposition committee, at which His Majesty the King was present, also H. R. H. the Princess Clementine and H. R. H. Prince Albert. When they retired at the close there was much enthusiasm, the audience rose and the royal party withdrew to the strains of the "Brabançonne," the national hymn, amid much waving of handkerchiefs. The performances for this week are "Manon," "Mignon," Pécheurs de Perles," "Les Deux Billets," "Et Myosotis," "Les Huguenots," "Barbier de Seville" and "Herodiade."

The first popular concert under the direction of Mr. Joseph Dupont was given on Sunday, October 10, at 2 P. N., in the Salle des Fetes, at the Exposition, and was entirely devoted to the works of Saint-Saëns. The program was as follows:

Marche du Synode de l'opéra Henri VIII. La Lyre et la Harpe. Pieces d'Orgne (interpreties par l'auteur). Troisieme Symphonie (in C minor). (Première execution.)

"La Lyre et la Harpe" is an ode for soli, chorus, organ and orchestra, written to the words of a poem by Victor Hugo, and although given in England twenty years ago, had never been heard here. It is a charming and graceful composition, but cannot be numbered among the most powerful of his works. The solos were well sung by Mmes. Chrètién, Vaguet, Soetens-Flament; MM. Vergnet and Auguez, the latter being especially worthy of mention. The part for organ was played by the composer himself, with fine sentiment and interpretation.

Mr. Dupont directed this selection, which he had carefully prepared. Mr. Saint-Saëns directed the symphony, which is a work of quite a different character, where the composer has had a very high ideal, aiming at true greatness and in parts succeeding. The conclusion especially is impressive in its eloquence, and as a whole it is a work of the highest merit. It was a happy inspiration on the part of Mr. Dupont to devote the entire concert to the works of Saint-Saëns, which have met with deserved success in France, but have been little heard in Belgium.

It is true that the music of Saint-Saëns appeals more to

real musicians than to the mass of concertgoers, and these

compositions, some of them given for the first time here, proved a treat. The "Rhapsodies sur des Cantiques Bretons," for organ (a favorite instrument of Saint-Saēns), are bright and picturesque, and were played with a firmness of rhythm rarely equalled. Still, as organist Saint-Saēns is not among the first. There is a lack of smoothness in his playing which proves him not a thorough master of the instrument. Yet there is much to admire. An organ recital was given also at the Exposition by Saint-Saēns on Thursday afternoon, October 15, but there were few there, and the audience was cold. It was not successful.

The first Ysave concert took place Sunday afternoon October 24, at the Alhambra Theatre. Ysaye played the two concertos that he will give during his tour in Amer-They were both exquisitely played. I was fortunate enough to go to the rehearsal on Saturday afternoon, so that I heard a very perfect performance of the two concertos, but Sunday at the concert Ysaye was taken suddenly ill while playing the Mozart concerto, so that it Happily he so far recovered himself as was interrupted. to be able to play the Bach concerto admirably. The Bach was wonderfully well interpreted, the adagio especially was superb. The Mozart concerto was less interesting and is hardly worthy of resuscitation; it has only recently been recognized as one of the authentic works of the great master. Ysaye was recalled again and again with almost wild enthusiasm. It was his last appearance before going to America. His loss will be sincerely felt here this winter. The symphony by Franck was very fine. It is a work of deep interest, being pro found as well as poetic, and was well played. Mr. Leon Jehin led the orchestra and received a cordial welcome from the Brussels public, who have not seen him for ten years, when he was a leader of the orchestra at the Théâtre de la Monnaie. The rest of the program was also interesting, but it was far too long. Three hours in a stuffy theatre on a warm afternoon is too much of a good thing. The program was:

There was a séance of exceptional interest at the Artistic and Literary Club Friday evening, October 22. Mr. Pugno, the famous pianist, who is also going to America this year, played, together with Ysaye, the sonata in F minor, by Bach; sonata in A major, No. 17, Mozart, and the "Sonata à Kreutzer," Beethoven. It was a rare delight to hear those two great artists together. The Mozart sonata was especially well played, and the entire evening was one of great interest. Both artists scored a colossal

Little Belgium will be well represented in America this winter. Ysaye and Thomson, violinists; Gérardy, 'cellist; Mlle. Alice Verlet, pupil of Madame Moriani, whose great success last year in America is well known, and Madame Dyna Beumer.

Trouble in the United States Marine Band.

DIRECTOR FANCIULLI, of the United States Marine Band at Washington, has been displaced in favor o Bandmaster Zimmerman, of the United States Naval Academy, at Annapolis. Professor Fanciuli enlisted in the Marine Corps five years ago, and his term expires on the 31st of the present month, but it was generally believed that the professor would be permitted to re-enlist, and thus continue to direct the famous organization.

Colonel Heywood, of the Marine Corps, recommended to the Secretary of the Navy that he should not be permitted to again enlist with the idea of holding his old position, stating that Professor Fanciulli did not understand the management of his men and was unable to maintain discipline among the members of the band.

The trouble seems to have begun last May in regard to the music for Decoration Day. The officers of the Marine Corps claim that Professor Fanciulli did not display a proper amount of respect toward them, while Prof. F. claims that some of the officers did not address him in the courteous manner usual between gentlemen. He declined to change the music and was ordered to report at the barracks under arrest. Afterward he was court martialed and dismissed, but the Acting Secretary of the Navy at that time, after reviewing the finding of the court, decided the punishment was too severe.

Another story is that the officers of the Marine Corps do not look with favor upon Professor Fanciulli's efforts to have Congress make the director of the band rank with a commissioned officer. His bill now before Congress is being favorably considered, and it is said may have something to do with his retirement.

thing to do with his retirement.

Professor Fanciulli took the leadership of the Marine
Band upon the resignation of John Philip Sousa, who was

idolized by the people then as now. He immediately began giving concerts of classical music which have proved very popular and acceptable, and he has developed into a most capable leader.

The War Department have also countermanded the order revoking permission for the band to play at the Chicago horse show and it will be permitted to fulfill its contract. Hereafter, however, the band will not be allowed to play in any city except at Government functions, and will not be permitted to tour the country. It is expected that this will result in many of the men refusing to re-enlist as it will keep the pay down to such a small sum, but the officials considered this necessary on account of the many complaints from the labor unions throughout the country.

There may be some trouble yet at Chicago about the

There may be some trouble yet at Chicago about the band's playing, as the contract signed distinctly provides that Professor Fanciulli shall conduct the band in person. Should they decline to accept the substitution of Mr. Zimmerman, the management of the horse show may decline the services of the band without Professor Fanciulli.

His friends are already at work planning to give him a substantial testimonial of some sort. He was always one of the first to volunteer for charitable affairs, and would never accept anything for his services.

Bandmaster Zimmerman is well known in Washington by naval and Marine Corps officers, having been connected with the Naval Academy band since 1883, first as a musician, and upon the retirement of Bandmaster Schoff he succeeded him to the leadership.

He is about thirty-eight years of age and is nearly 6 feet in height. He is known throughout the service as a strict disciplinarian.

Zimmerman is not an enlisted man, as the band at the Naval Academy is only partially supported by appropriation of Congress, the remainder being made up by contributions of the cadets. It will be necessary for him to formally enlist as a marine before he can assume the leadership of the band.

Death of a French Composer.—Paris, November 6.—The death of Edouard Marie Ernest Deldevez, the well-known composer of operas and ballets, is announced. He was born in 1817.

Concert at the Froehlich School.—The pupils of the Froehlich School of Music took part in a concert which was given on Thursday evening, November 4, in the Y. M. C. A. Hall on 125th street. A string orchestra, under the able direction of Mr. S. Froehlich, and composed of the students of the school, played several difficult selections with good ensemble and excellent precision. Mr. M. Bernstein, Miss Pauline Brintzinger, Lilly Meyer, Selma and Josie Froehlich were heard in piano solos. Miss M. Moore, a talented young violinist, played the "Habanera" from "Carmen" with fine technic. The violin work of another pupil, Miss Marie Henry, was noteworthy for the brilliancy of her style. Mr. Melvin McLaury, who has a rich, full voice of mellow quality, sang "Where the Lindens Bloom," by Dudley Buck, with great expression. The audience was large and enthusiasm prevailed throughout the evening.

large and enthusiasm prevailed throughout the evening.

Mr. Froehlich is to be congratulated upon the success of

his conce

Miss Mamie Gill Sails for Home.—Miss Mamie Gill is a very serious and well balanced American student, who returns from Paris after some time spent in careful study and observation, to commence her career in her native land.

She has an extensive concert repertory, loves church music, has an admirable voice in good training, is an excellent musician, reading well and understanding harmony. She would make a valuable addition to the musical circles of Boston, her home, and should be excouraged by her people in church and concert work. She began to study music under careful direction at four years of age, and is well prepared musically. She has been studying with Trabadelo in Paris and is one of his most enthusiastic pupils.

Miss Gill leaves Paris to-day for London, where she will remain a week or so, making selections of songs and seeing musicians. Ready for engagements at once on return. Address Tremont Building, care of Hon. J. W. Corcoran, or Musical Courier, New York.

Music at West Point.-West Point, Nov. 7, 1897 .-Theodor Bjorksten gave a most successful concert here on November 6. The superintendent, Colonel Ernst, had given him the rare privilege of using the gymnasium for this occasion. He had the excellent assistance in the carrying out of the program of Mr. Essigke, the bandmaster, formerly of the Seidl orchestra, who played two violin numbers, and of Miss Adelia Brown, a charming soprano and pupil of Mme. Bjorksten. Among those in the audi-Colonel and Mrs. Ernst, Miss Ernst, Professor and Mrs. Tilman, Professor and Mrs. Larned, Captain and Mrs. Wilder, Professor and Mrs. Fairfield Osborn, Mr. and Mrs. William C. Osborn, Mrs. John Pierpont Morgan, the Misses Morgan, Captain and Mrs. Parker, Miss Rhett, Miss Blodgett, Mr. William Turnbull, Colonel McKenzie, Mrs. Butler K. Harding, Captain Bellinger, Professor and Mrs. Edgerton, Mr. Pershing.
Mrs. Pierpont Morgan had had the improvised platform

Mrs. Pierpont Morgan had had the improvised platform beautifully decorated with palms and other graceful plants from the Morgan estate. LI

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